

Sets in Order

THE OFFICIAL MAGAZINE OF

SQUARE DANCING

JULY 1964

35¢ PER COPY



Contras Made Simple

(See Page 19)

GOING TO THE NATIONAL IN LONG BEACH, CALIFORNIA?

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8:00 a.m. to 7:00 p.m.

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Get grunion (fish) eggs in sand. Eggs spring to life when mixed with salt water. Take them home to show your friends!

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Address any questions to San Pedro Chamber of Commerce
mentioning that you are square dancers



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

The article on post cards in your March issue was of interest as we have had the attached postcard printed to help publicize our coming dance in July. This type of card advertises our town and can be sent for any occasion, as well as for the coming dance.

Mrs. Norah C. Mawer
Nelson, B.C., Canada



Nelson's Attractive Postcard

Dear Editor:

I have read your publication with interest each month as do several club members here. We are out of the way down here, but can still keep up with the latest thru the official magazine of square dancing . . .

Keep up the good work in bringing the latest news of the "friendly people"—World Wide.

Capt. Hubert M. Dimmery, USAF
Karamursel Air Station, Turkey

Dear Editor:

Gary Touax is one of my teenage high level dancers. If you ask him how he likes square dancing, he smiles and says, "Beats milking." The night the Teen Twirlers dance at Cooks he gets out of milking . . .

J. F. Cook
Wayland, Mich.

Dear Editor:

. . . We have a complete file of Sets in Order magazines beginning with January 1952, and
(Please turn to page 38)

It's Never Too Late!

If you have a hankering to attend the Nation's No. 1 square dance vacation and you've just discovered that timewise you may be free

JULY 26-31, 1964

then wait no longer. Send in your application today. If you haven't received your application and brochure, simply write to Sets in Order.

Dancers, it's a fun dancing vacation for you. With squares by Bob Van Antwerp, Arnie Kronenberger, Ed Gilmore and Bob Osgood. With round dancing by Forrest and Kay Richards, and Jack and Darlene Chaffee.

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—BOB PAGE—

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Square Dance Date Book

- July 3-4—Turtle Squares S/D Jamboree
White Pines Roller Rink, Mt. Morris, Ill.
- July 4—1st Ann. Boots & Chutes Independ. Day
Dance, Service Club 1, Ft. Campbell, Ky.
- July 4—Entrance Club Guest Caller Dance
Athabasca Valley Hotel, Hinton, Alb., Can.
- July 5—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- July 5—Dakota Squares Midsummer Festival
Bowman, N. Dak.
- July 9-11—Laramie Jubilee Days Square
Dances, Laramie, Wyo.
- July 10—2nd Ann. Circle-N-Star Star Lite Affair
Fanshawe Park Pavil., London, Ont., Can.
- July 10-11—6th. Ann Capitol Lakefair S/D
Jamboree, Capitol Lake Shore,
Olympia, Wash.
- July 10-12—Square Dance Roundup
Nelson, B.C., Canada
- July 11-12—9th Miami Valley Summer Round
Dance Weekend, Community Pavilion,
Dayton, Ohio
- July 16-18—Sherifian Squares 5th Annual
Reunion, Ramada Inn, Tucson, Ariz.
- July 16-18—Oregon State S/D Festival
Josephine Co. Fairgrounds, Grants Pass, Ore.
- July 17-18—Montana Centennial S/D Jambo-
ree, Washington H.S. Gym, Glendive, Mont.
- July 17-19—Sagebrush Stompers Centennial
S/D Festival, Winnemucca, Nevada
- July 17-19—Annual NSDCA Camporee
Bear Lake Resort, nr. Manawa, Wisc.
- July 17-19—Western Square Dance Weekend
Assoc. Island, Henderson Harbor, N.Y.
- July 18—7th Ann. Hayseeders Hoedown
H.S. Gym, Clare, Mich.
- July 18—5th Ann. Ribbons & Spurs Dance
War Memorial Hall, Turlock, Calif.
- July 18—Leeds Day Celebration Square Dance
Leeds, Iowa
- July 18—Casper Diamond Jubilee, Free Open
Air S/D Festival, Casper, Wyo.
- July 23-25—13th Ann. National Square Dance
Convention, Long Beach, Calif.
- July 25—Red Rock Ramblers "After Conven-
tion" Dance, H.S. Gym, Lyons, Colo.

(Continued on page 59)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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give the old address as well as the new one.

GENERAL STAFF

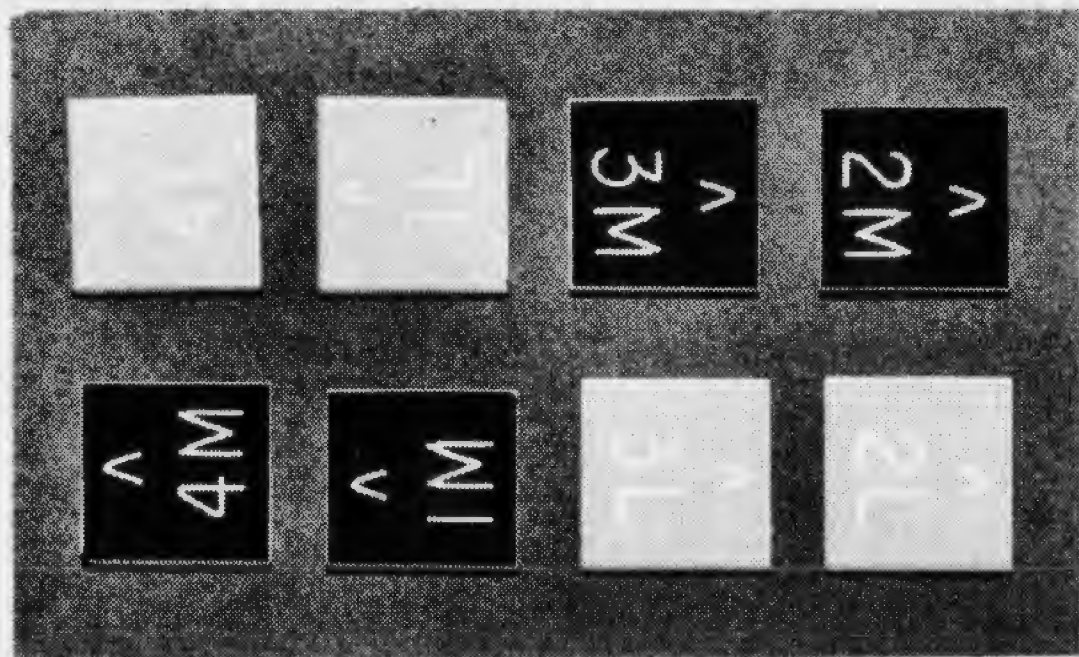
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Sets in Order is always looking for ways to meet new dancers and we would like to present you with this set of dancer-checkers free in exchange for one new full-year's subscription (\$3.70). All you need do is send us the name and address of someone who is not now a subscriber along with your check and your name and address so that we know where to send the checkers. (Sorry, but no premium plan or reduced rates on this special offer.)

If you enjoy Sets in Order you can bet that your square dancing friends will enjoy it too and we're pleased to have this way of saying *thank you* for helping us to meet new friends.

Write to:

Sets in Order

462 North Robertson Boulevard
Los Angeles, California 90048



SINGING CALLS

I HEARD THE BLUEBIRDS SING—Jewel 123

Key: D

Tempo: 128

Range: HB

Caller: Louis Calhoun

Low LD

Music: Western 2/4 — Piano, Guitar, Drums, Bass, Trumpet

Synopsis: (Break) Allemande — fwd two, thar star — shoot star — fwd two, thar star — shoot star — do sa do — allemande — swing — promenade — swing. (Figure) Side ladies chain — heads right, circle to a line — up and back — pass thru — wheel and deal — centers square thru $\frac{3}{4}$ — U turn back — right hand star — corner swing — promenade — swing.

Comment: Music is quite adequate and tune is easy to sing. Dance patterns are interesting. Callers that are good showmen will put this over. Rating: ☆☆

OPEN UP YOUR HEART — Mustang 108

Key: E flat

Tempo: 128

Range: High HB

Caller: Boots Lewis

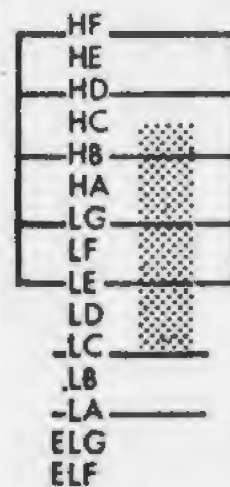
Low LB

Music: Western 2/4 — Piano, Drums, Bass, Guitar, Trumpet, Violin

Synopsis: (Break) Four ladies chain $\frac{3}{4}$ — circle — roll away — allemande — partner right — men star left — partner right — allemande — promenade — swing. (Figure) Head ladies chain — heads pass thru, round one — star left — with corners right and left thru — dive thru — square thru $\frac{3}{4}$ — corner swing — promenade — swing.

(Reviews continued on page 49)

HOW TO USE THE RECORD REPORTS



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.

As A ^{NEW OLD, or POTENTIAL} Caller How Much Do You Know About Calling?

Ed Gilmore
Caller-Coach
Yucaipa, Calif.



AS A CALLER — regardless of whether you call once each month or every night — you have a tremendous responsibility to your dancers. In your hands lies the opportunity to bring the joys of American Square Dancing into hundreds of lives. How imbued with the true spirit of square dancing these dancers become depends to a large part on your ability as a caller, teacher, diplomat and salesman.

No one can make you become a good caller! Your ability depends entirely on what you put into the activity. By studying, by practice and by honest endeavor you *can* improve, no matter how good you may be at the present time. It's true that the most proficient callers never stop learning. It's also true in this activity of ours that nothing beats actual experience.

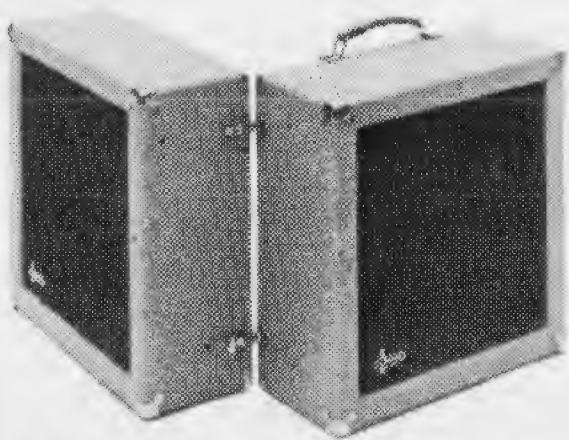
For an unbeatable experience aimed at self improvement may we once again recommend to you a special CALLER'S COURSE to be conducted by the one and only Ed Gilmore (caller-teacher-lecturer-author and recording artist) at ASILOMAR. The five-day course will be conducted in conjunction with the regular summer Asilomar Square Dance Vacation Institute, July 26 through July 31, 1964. Attendance at the course will be limited to allow time for individual coaching.

Enjoy a wonderful square dance vacation and, at the same time, add a bit to your knowledge and ability as a teacher and caller. For particulars write to **CALLER'S ASILOMAR, c/o**

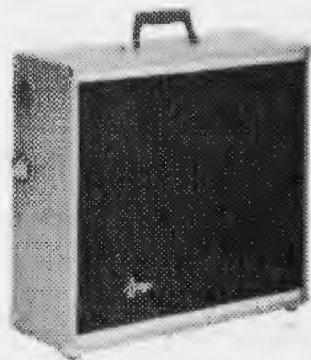
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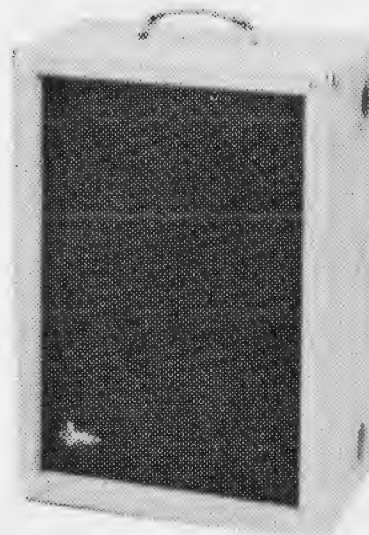
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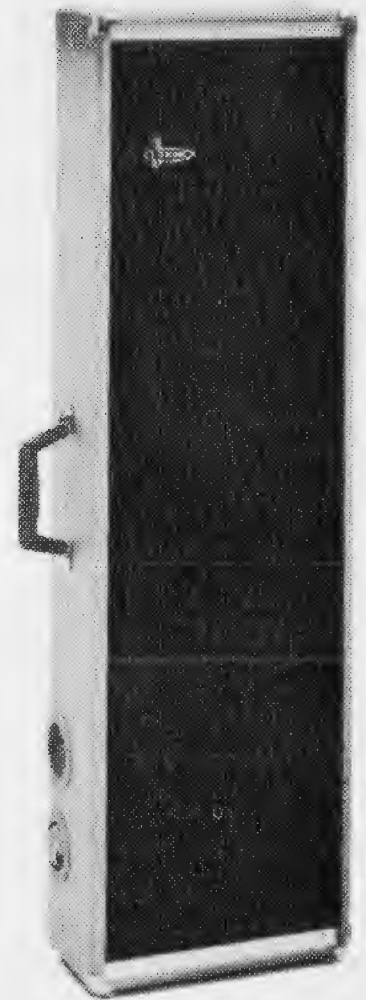
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AS I SEE IT

bob osgood

July 1964

NEXT TO CHRISTMAS, we always liked the Fourth of July best. It usually meant getting up at some uncommonly early hour and going out in front of the house clutching a paper sack filled with cherry bombs, flash crackers and the like, and then waiting for the daylight when our parents had said we could start shooting them off.

We recognize now that it was probably dangerous. Of course we realized then that the din which usually lasted two or three hours was a cause for many grumpy dispositions in the neighborhood. But, nevertheless, those were wonderful times and we can't help but feel sad that the Fourth of July for our youngsters somehow isn't quite the same.

* * *

Last summer, after the National Convention in Minnesota, we headed up north through the Great Lakes country and took a week out to serve on the staff of Pairs 'n' Squares, a Canadian square dance camp some 100 miles north of Toronto.

The camp itself was beautifully situated on the shores of a lake and it didn't take us long to get to know the wonderful group of Canadians and the proportionately smaller number of U.S. citizens who had enrolled.

As we look back at it now, the week had many highlights. But I think the way it all started out had a great deal to do with a few of the major events that came later. Camp itself commenced officially on July 1, and the Canadians, in exuberant respect to their Nation's Dominion Day, shook us loose from our dreams quite early with a p.a. system turned loud to march music and strains of "The Maple Leaf Forever."

All during that day we were reminded that this was the *big day* for the Canadians. And somehow we had the feeling that they were also saying, "We just dare you Yanks to show

us up on this one." Two days later on July 3, we'd come to believe that these folks *expected* us to do something on the Fourth. Little huddles here and there indicated countermoves were ready for anything that we might dream up. Undoubtedly, they would be ready for us from breakfast time on.

We finished the dance at eleven that July 3, had a fine after party and then sat rehashing the day's events with Don and Marie Armstrong of Florida who were with us on the staff.

It was inevitable that talk should be directed to plans for the following morning. Certainly there *were* plans, but nothing out of the ordinary. There'd be a few flags, and perhaps some singing, but actually nothing that our Canadian friends hadn't already anticipated.

By that time it was ten minutes to midnight and the thought came to us all at the same time. Why wait? Why not start the Fourth of July now, in a few minutes, just as the clock told us that the Fourth had arrived?

Out of hiding came a paper sack filled with firecrackers. Aha, we thought, this is going to be the *real thing!* Next we carried the 56 watt amplifier out to the grass terrace facing the rows of housing units now dark, where the entire student body of the camp was fast asleep. Spreading the Jensen speakers as far away from the set as we could and aiming them directly at the housing units, we started things off exactly at midnight.

We'd thought perhaps that the sound effects record we'd brought would come in handy. Now the wail of a dive bomber with machine guns going full blast was aimed at the dancers. With volume up, we next put on sounds of city traffic and the scream of a siren on a police car. (*One or two windows lit up showing that we were beginning to take effect.*)

Next came the sound of a barking dog. (*More lights.*) And finally, full volume, the sound effects of a baby crying. (*That did it—more than half of the lights were on now—two doors had been opened—and one lady*

stumbled out looking for her baby who was probably safely tucked in bed at home some fifty or a hundred miles away.)

Now it was time for the Star Spangled Banner. We put the record on and, as we rebels set off firecrackers to emphasize the words of the anthem, our square dancing friend, Ed Moody from New England, in pajamas, with his hair in his eyes like some youngster just pulled out of bed, came staggering out to greet us. His arms were filled with skyrockets and more firecrackers.

In a way, it probably wasn't a nice thing to do. We undoubtedly disappointed our Canadian friends horribly. I imagine more than one of them agreed that *some Americans just don't grow up.*

However, we must admit that smell of punk and the sound of each firecracker going off, did something to us. For a short time we had that feeling we used to get when we clutched that bag of firecrackers in our hand and shot them off one-at-a-time from our curb at home.

We had to leave our own country to get the old feeling back again and, though they seemed a little upset at the time, we can't help but think that our Canadian friends must have understood. And, being good square dancers, probably nodded their heads by way of saying, "There's a nutty streak in all of us!"



This Month's Style Series

SPEAKING OF ED MOODY, we have here a book he recently published with a very good selection of contras—a form of square dancing which he dearly loves.

In Ed's book, which he calls, "Swing Below—A Book Compiled by a Dancer for Square Dancers in Search of More Good Clean Fun—Subject—Contras," he gives a very folksy treatment to the dance. It's well worth the \$1.50 he charges for it (P.O. Box 130, Nashua, New Hampshire). Incidentally, it's loaded with as much New England homespun humor as it is

dances, so be prepared for a few chuckles.

This brings us to the subject of our cover and one of the features this month. In addition to running one contra each month in our Workshop section, we like to do something on these line dances at least once a year. This time the *purists* may be a little shocked because we're taking a short-cut approach to contras. It's a method we've enjoyed using but which might cause many a true New Englander to fidget a bit uneasily.

If you're not doing contras at the present time, we think you'll enjoy them. For that purpose, we've put a few of our suggestions and ideas, along with the pictures of some of our dancers, in the article that starts on page 20. We hope you enjoy it.

Take a Look at Square Dancing

FROM TIME TO TIME various state and local square dance organizations and square dance publications announce results of studies they've made on the health of the square dance community or the square dance nation as a whole.

Studies of this type can be extremely helpful, particularly on the local level where something can be done on a continuing basis to improve the dance picture.

When it comes down to statistics, there are some areas where one person's guess is as good as another's. On the national scene, for instance, our guess as to the number of people actually square dancing ranges up to 6,000,000, including of course those who accept square dancing in a very casual manner. This is based on the number of active callers, attendance at festivals, clubs and classes in existence and other known statistics.

Even more definite are these 1964 figures: 81 square dance regional publications; 92 square dance vacation institutes; 91 square dance callers and teachers associations; 77 dancers' associations.

Running on a one-year basis from July of 1963 thru the end of June of 1964, there have been 248 large square dance festivals, round-ups, jamborees or conventions. A person would have to go out on the limb considerably to guesstimate how many square dancers might be involved in these affairs. However, a poll taken by Sets in Order at one time indicated a good average would be 630 dancers per

event. That would range from the very moderate conventions attracting 200 persons, the state and regional festivals boasting of some 3,000 to 5,000, to the Nationals with from 10,000 to 18,000 in attendance. Totaling all of the "big events" and realizing that there is some overlap, this might give us a conservative figure of 156,240 dancers who attend the festivals in the course of a given year.

As a supplier of square dance needs, it will be legitimate to toss into the hopper the fact that Sets in Order has printed and delivered more than 200,000 square dance diplomas during the period of 12 months from March '63 to March '64. Because these are especially designed for the person just finishing his beginners' lessons we should be safe in feeling that they represent *at least a portion of all* new dancers. Let's go to an extreme, however, and guess what it might mean. Arbitrarily figuring that this represents 10% of those graduating in the course of a year, the resulting figure of two million as a *possible total* for newcomers into square dancing might, therefore, not be too far from actuality.

Of course, this impressive figure would be only part of the picture. These are the folks who *finished* a course of lessons, and the number should be carefully compared to how many *actually started* these classes in the first place. We have come to realize that there is sometimes too large a difference between those who originally enroll and those who survive thru to graduation time.

In this same line it would be important to know how many drop out of the activity in their first year of square dancing, following the completion of their classes. This type of answer would only come from a comprehensive and thorough study of the entire activity, not just a spot check of a limited number of areas.

From our regularly published traveling callers lists and other bits of information coming in to us continually, we would estimate that there are some forty callers who spend a set period of their time calling away from their home areas. We also estimate that there are some 10,000 active callers and teachers in the field today. Of course, this number includes those who are spending their full time calling and teaching as well as those who call perhaps once or twice a month.

There are some thirty-two caller-leaders who conduct callers classes. This would range from someone such as Ed Gilmore who spends a great deal of his time holding regular courses across the country to others who conduct occasional local callers classes within their own home area.

An accurate analysis of today's square dance picture could be extremely useful in charting the future. But, to be of full value, it would need to be an intensive study of a majority of the square dance areas. From such a study should come conclusions which would point to directions the activity might well take in the coming months. An analysis of, for instance, the amount of time a newcomer spends in classes; a study of the caller and his leadership requirements; the place of the "big dances," the state festivals and the National Conventions, and whether they lend value to the activity or impose unnecessary problems, are all elements that need probing.

To make a valuable study, the Ford Foundation or some similar group may some day find here a fertile field for expert analysis. Truly, we are an unusual activity, which, like Topsy, has "just grewed."

In a way, perhaps, this is the beauty of it all.

Catch All Eight

WE INVITE ANY OF you in California for the Convention this month to drop into Sets in Order's offices and pay us a visit. We are at 462 North Robertson Boulevard (one block south of Melrose) in Los Angeles. We'd like to say howdy.

● Much thanks to those of you who answered our plea for missing back copies of Sets in Order. We are now okay in our quantities for all but March, 1955. We still need thirty-four of the elusive issue in order to get our files up to date and we'll be happy to stretch your subscription by two more months if you'd like to part with your copies. Thanks again.

● We're just catching our breath following a tremendous month with square dancers in the Orient. We hope that we'll be sufficiently caught up in time to write a bit about it in the next issue.

"Nothing great was ever accomplished without enthusiasm."—Emerson



WELCOME



California's Governor
Edmund G. Brown

EDMUND G. BROWN
GOVERNOR

State of California
GOVERNOR'S OFFICE
SACRAMENTO



To Square Dancers Everywhere:

Californians are pleased that our state is the site of the 13th annual National Square Dance Convention.

Square dancing is a kind of living history which links us with the heritage of the past and gives us an opportunity to enrich that heritage. It is enjoyable as a cultural activity and beneficial as recreation. Its continuing growth in popularity among the people of this country and, indeed, of the world is evidence of the satisfactions it offers.

It is a pleasure to welcome this convention to California--where square dancing is a deeply rooted custom--and to extend an especially warm welcome to delegates from outside this state and from other countries.

Sincerely

Edmund G. Brown

EDMUND G. BROWN, Governor

IT'S FINALLY HERE—the month of the Lucky 13th National Convention in Long Beach, California. As if every well-informed square dancer did not already know, the dates are July 23-25—and California is ready to welcome visitors from everywhere. Here is some wind-up information to press-time.

ON PANELS

Panel discussions on various phases of our great, glowing hobby of square dancing sum up to the important facet which really makes another Big Dance function as a Convention. Much thought has been given to the panels for Long Beach.

The general line-up is as follows:

Thursday, July 23

- 11-12:30 P.M. — Callers' Panel — Selling One's Self
Moderator: Ed Gilmore, Yucaipa, Calif.
- 11-12:30 P.M. — Square Dance Leaders' Panel
Moderator: Alan Miller, Oklahoma City
- 11-12:30 P.M. — Round Dancing — Present and Trends
Moderator: Kay Richards, San Leandro, Calif.

Be part of the Lucky 13th -



- Dance on our Shore in '64

TO THE LUCKY 13TH

- 2-4 P.M. — So You Want to be a Caller
Moderator: Bob Fisk, Kansas City, Mo.
- 2-4 P.M. — So You've Been Elected President
Moderator: Gerald Calhoun, Midwest City, Oklahoma
- 2-4 P.M. — Camps and Institutes
Moderator: Jay Orem, W. Los Angeles, Calif.

Friday, July 24

- 9:00-10:15 A.M. — Teaching of Round Dance Basics
Moderator: Jim Brooks, Wash.
- 10:30-12:30 P.M. — Skirts and Shirts #1 (Sewing)
Moderator:
- 10:30-12:30 P.M. — State Organizations
Moderator: Chet Ferguson, Oklahoma City
- 10:30-11:45 A.M. — Birth of a Round Dance
Moderator: Charlie Tennent, Calif.
- 10:30-12:30 P.M. — Big Dances
Moderator: Paul Moore, Columbus, Ohio
- 2-4 P.M. — Publishers and Writers (Mechanics)
Moderator: Bob Osgood, Beverly Hills, Calif.
- 2-4 P.M. — Party Punches #1
Moderator: Max Neumann, Orange, Calif.
- 2-4 P.M. — Caravaning to the National
Moderator: Jack Halfacre, Denver, Colo.

Saturday, July 25

- 9-10:15 A.M. — Round Dancing for Square Dance Events
Moderator: Jerry Helt, Ohio

- 10:30-12:30 P.M. — Party Punches #2
Moderator: Max Neumann, Orange, Calif.
- 10:30-12:30 P.M. — Square Dancing for Sale
Moderator: Harvey Binder, Inglewood, Calif.
- 10:30-12:30 P.M. — Future of Square Dancing
Moderator: Bob Page, Hayward, Calif.
- 10:30-11:45 A.M. — Standardization of Round Dance Terminology
Moderator: Joe Fadler, Calif.
- 2-4 P.M. — Records and Recordings
Moderator: Ed Lowry, Los Angeles, Calif.
- 2-4 P.M. — Publishers and Writers (Ethics and Policy)
Moderator: Howard Thornton, Midwest City, Oklahoma
- 2-4 P.M. — Skirts and Shirts #2 (Sewing)
Moderator:

TRAIL END DANCES

IF YOU ARRIVE in the Convention area before things start popping officially for the Lucky 13th, you may want to hunt up a dance or two. Local clubs are geared for visitors and there are fifty-two Trail End dances open to them. Since it is impractical to list them all here, you might like to jot down the number of the *Square Dance Information Center*, 567-5606, in Los Angeles, where you may obtain the word on the complete list of Trail End dances. Meanwhile, we'll pin-point a few for you in various locations.

July 17—Fri.—Compton—Dixie Dudes, 1500 E. Rosecrans (Leuders Park). Caller, Marvin Yates.

July 17—Fri.—Lakewood—Square Ramblers, Mayfair Park, South & Clark Sts. Caller, Harris Stockard. Tel: TE 4-1201.

Be part of the Lucky 13th -



- Dance on our Shore in '64

July 18—Sat.—Anaheim—Square Eights, Optimist Club, 131 Chartres St. Caller, Kenny McNabb.

July 18—Sat.—Lakewood—Whirl-Winds, 6144 Clark Ave. Caller, Ray Orme. Tel: HA 5-4535.

July 18—Sat.—Long Beach—Squares & Stars, 6329 Myrtle Ave. (Houghton Park). Caller, Bob Van Antwerp.

July 18—Sat.—Whittier—Covered Wagon Squares, 2nd & California (E. Whittier Woman's Club). Caller, Red Nellis. Tel: OX 3-3914.

July 19—Sun.—Harbor City—Square Links, 25949 Belle Porte Ave. Caller, Hoppy Hopkins. Tel: DA 6-5471.

July 22—Wed.—Indio—Desert Sidewinders, Elks Hall. Callers, Brownie Brown and Bob Ferraud. 2 P.M.

ON TRAIL OUT DANCES

There may be people who have steam enough left after three days of dancing to enjoy some more of the same. For these some special "Trail Out" dances have been set up, as follows:

Gardena—July 27, Monday—Square Jokers, 840 W. 149th St., (Rosecrans Playground). Caller: Bill Foross.

Temple City—July 28, Tuesday—Lamp-lighters, Woodruff & Kauffman (Women's Club), Caller: George Caudill.

Alhambra—August 1, Saturday—Mischief Makers, 605 E. Main. Caller: Fenton Jones.

On Sunday afternoon, July 26, Long Beach callers will host all callers attending the convention for a "Thank You" party. Bob Sewell of the South Coast Callers' Assn. is the man with the information.

Going a little farther from the convention base, the Palm Springs Circle-O-Squares will have an After Convention Dance at the top of the Aerial Tramway which goes from Palm Springs up into the San Jacinto Mountains. This will offer an additional thrill for out-of-staters and enable them to obtain their High-wire Dancers Badge. July 26—3-5 P.M. Call Norman Harrison, 327-2290, in Palm Springs, for more information.

ON TRAILER PARKING

The City of Long Beach has issued permission to the 13th National Convention to use the Veterans' Memorial Stadium. Western Mobile-

home Assn., Unit 9, has established a temporary travel trailer park which will open on July 21 and remain open until an unannounced date. A minimum charge of \$12.00 will be asked for one to four days. There will be a \$3.00 charge for each additional day thereafter. Because of the limited space available, reservations will be on a first come, first served basis. Shuttle bus service for the Convention will be available from this park to the Arena.

When registering for the Convention, write Trailer Park on the Housing form, giving the date of arrival and departure. If you have previously registered, send Housing form in and be sure to include your Confirmation Number, Name and Address. Send all mail in this regard to: 13th National Square Dance Convention, Travel Trailer Park, Box F, Bellflower, Calif.

ON LAST MINUTE NOTATIONS

The Keynote Speaker for the Convention, who will ignite the excitement on Thursday morning, July 23, has been announced as Bob Osgood, Sets in Order Editor. His topic will be a timely one, of interest to all.

More "names" among the square dance fraternity who have registered for the Lucky 13th are: Ruth Stillion of Arcata, Calif., noted as a square dance choreographer as well as caller; Bob Fisk from Kansas City; Ed Michl from Ohio; Cal Golden from all over the world where his service duties send him, now stationed in California; New Englanders Gloria Rios, who calls and runs Woodlands square dance institute and Charlie Baldwin, who calls and publishes the New England Caller; Harriet Kline, square dance columnist and round dance leader from Arizona; Jim Brooks, square and round dance leader from Washington.

ON GRATITUDE

This final before-the-event document would not be complete without a word of comment about the long hours, the imagination, the energy and just plain physical work which have gone into the Lucky 13th in an effort to make it the most enjoyable it can possibly be. Our most sincere gratitude is due the Convention workers. Visitors can brighten many a heart by just a hearty "Thank you" when they see somebody wearing a Convention workers' badge. These folks deserve it.

THE DANCER'S WALKTHRU

Sets in Order

TABLE DECORATION

SQUARE DANCE IN SPACE

PLANNING TO GO really "high level" this month and dance in outer space? What better decoration for your table than a square dance astronaut? The one pictured this month happens to be a hillbilly astronaut as befits the Beverly Hillbillies Square Dance Club whose members dreamed up this little fellow. If your group wants a more proper square dancer, they could omit the beard and add perhaps a Western hat and some boots.

The rocket is made from a short cardboard tube painted red, with a pipe cleaner fuse glued to the inside and sticking out the bot-

tom. Heavy white paper is rolled into a cone shape (glue or staple it into position) and then placed over the other end of the tube. Four identical lengths of doweling or thin garden sticks are glued to the inside of the cone and stuck into a square of styrofoam for a base.

The astronaut has two tiny styrofoam balls for his head and body and chenille legs and pipe cleaner arms. This hillbilly also has a combination beard and hair made of chenille, along with a rather long chenille nose and two huge plastic eyes. He sits on a pipe-cleaner swing suspended from the cardboard tube.

For their Inter-Planetary Dance, the Beverly Hillbillies planned a full-course dinner as you can read from the menu shown in the picture. However, as everyone knows, space food must be condensed into capsule form and so to follow the proper procedure, each course of this square dance dinner was represented by an M&M candy (about the size of your thumb nail).

Got your caller? Then blast off!

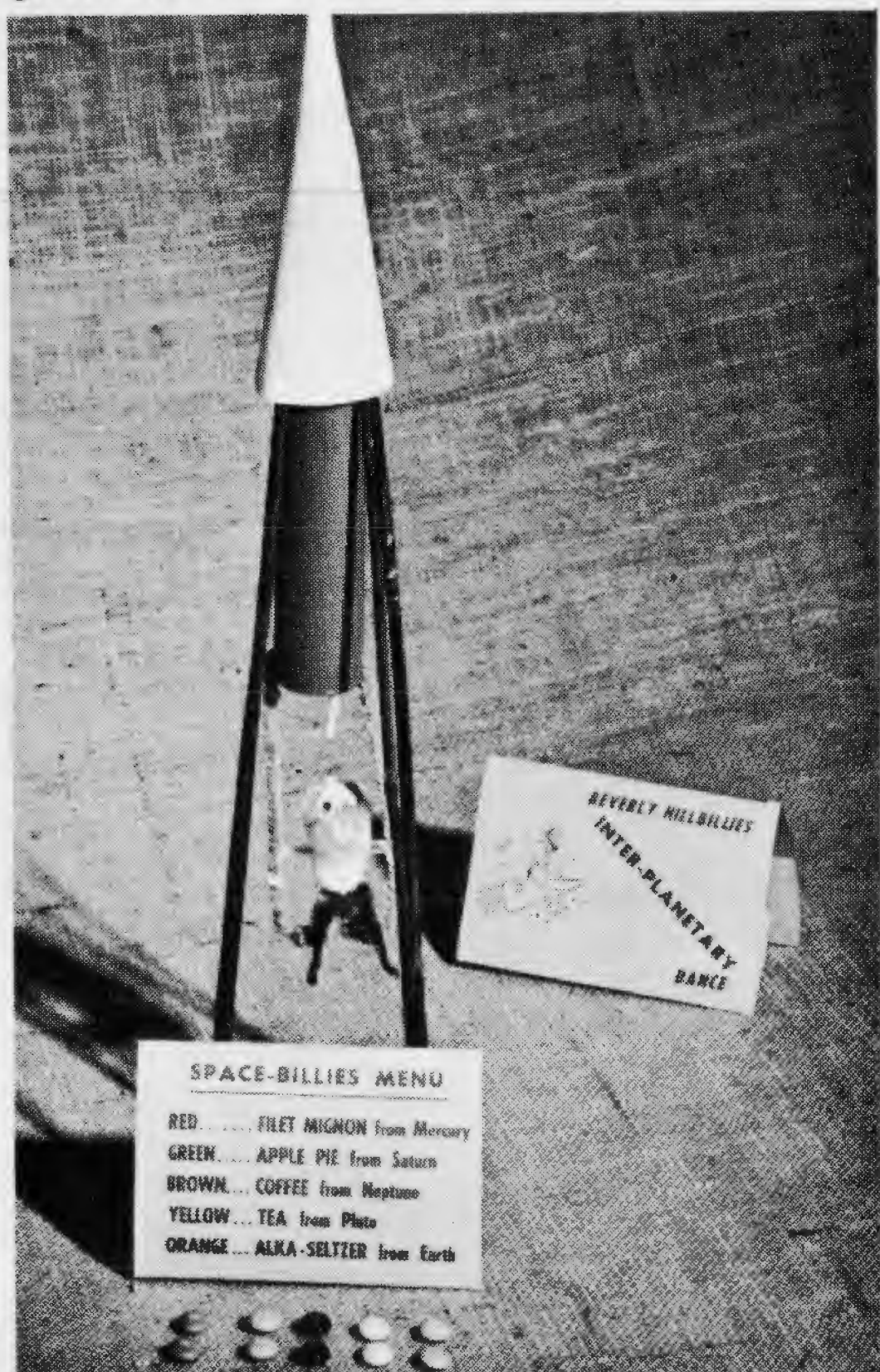
ANOTHER SOLUTION TO DOOR PRIZES

SIO readers, Ruth and Leman Brown of Oxford, Alabama, recently sent along a note acknowledging The Door Prize Dilemma story in the April 1964 issue. At the same time they presented another solution their club has used for distributing door prizes. It involves balloons and is an intriguing method of handling this situation. Perhaps your group might enjoy giving it a try.

First, have all prizes numbered and displayed, unwrapped, on a table where everyone can see them.

Before the evening of the dance, type notes on small pieces of paper, put them inside balloons and then inflate the balloons. For the number of prizes you have, write an equal number of notes reading: "Congratulations, you may claim number ____ for a door prize."

(Please turn to page 18)





Square Dance Party Fun

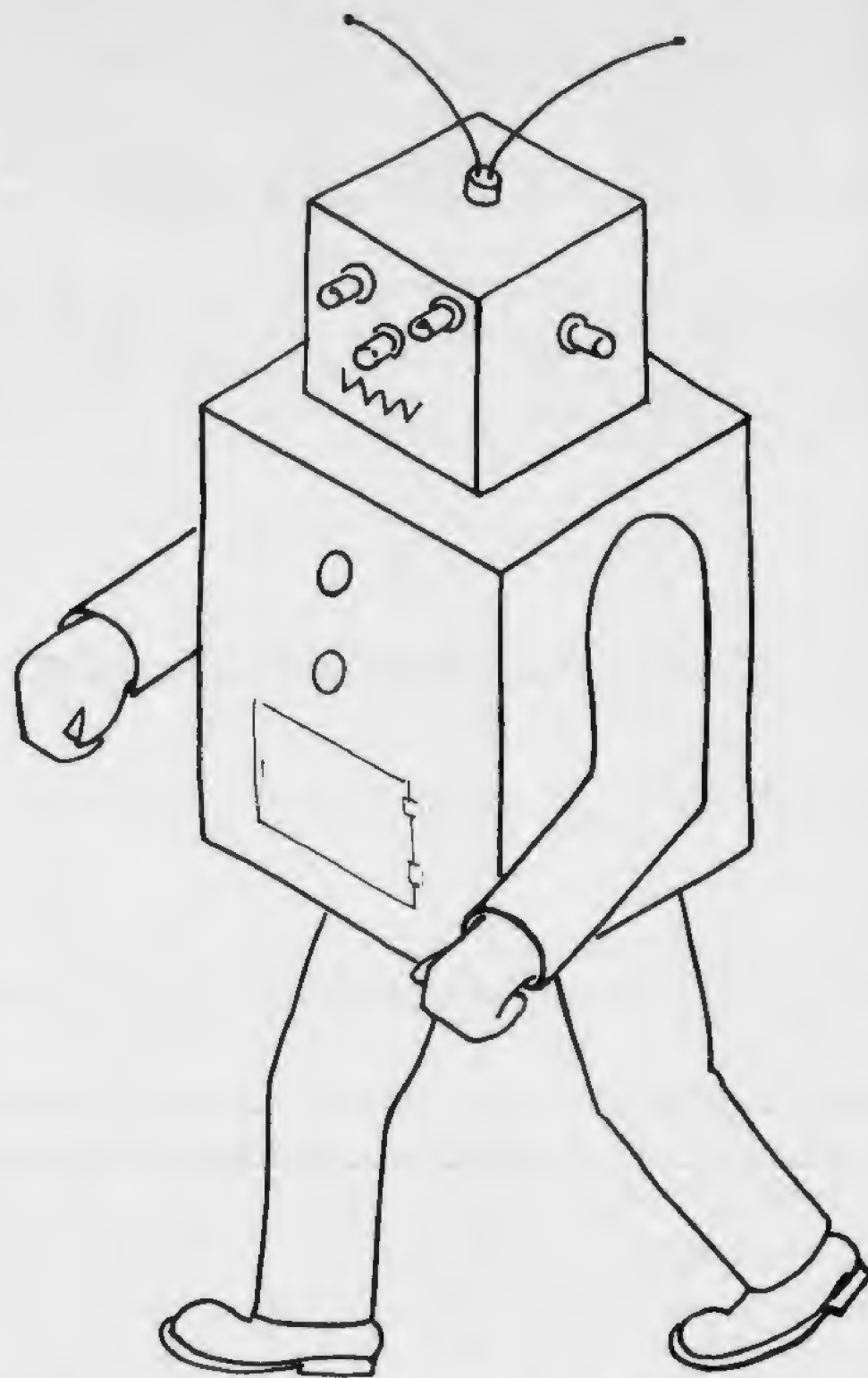
LOOKING INTO THE FUTURE

THIS MONTH we've gone way out, in more ways than one. The stunt presented here is quite an elaborate one and will take time, thought and effort. Perhaps it might be featured at an Anniversary Dance or at some special square dance party, or perhaps some dancers might enjoy working it up as a skit for a square dance camp this summer.

It was originally presented at the Fiesta de la Quadrilla in San Diego last winter and was the joint work of Evelyn Ball, who dreamed up the idea and manufactured the costumes, and of Bob Smithwick who executed the call.

The basic idea was the presentation of a square, danced by robots, with futuristic calling and a bit of space-age staging. Here's how the skit was originally presented. Individual clubs could certainly simplify, elaborate or modify the plans in any way they desired.

A flat backdrop at the rear of the stage was painted to simulate an electronic machine complete with all sorts of gadgets, knobs, buttons, dials and so on. The skit began with two people dressed in outer-space costumes coming on stage and walking up to the machine. They operated the dials until suddenly a weird



sound was produced. (This could be accomplished with a sound effects record or by someone off stage on a mike.)

As soon as the sounds subsided a square of robots walked stiffly in and proceeded to follow the calls of an off-stage voice. All calls were given in numbers only and the dance was done with jerky, awkward movements.

Costumes

The outer space costumes, worn by two girls, consisted of black leotards, black boots and simple tunics which they made from gold or silver fabric. Black felt was glued to wide, scalloped cardboard collars worn over the tunics.

The robots dancing in the square each wore two cardboard boxes, sprayed with aluminum or silver paint. These were painted with a number of controls and/or wires; tubes and springs were stuck into the cardboard at various points. One large box covered the upper portion of the body and a smaller box covered the head.

Simple cloth sleeves and trousers were sewn from grey cloth and were worn under the box costumes. The accompanying diagrams give

detailed patterns or plans for the construction of the costumes.

The caller's voice was heard from off stage; he was never seen. It appeared the robots were dancing to the command of the machine.

Any group using this skit should permit time for the dancers and the caller to rehearse together in order that the robots may memorize the routine which each number represents.

The WALKTHRU

CALL USED FOR THE ROBOTS

Rhythm #2 (Wagon Wheel W-102) was the record used.

1 and 25 — Heads Right and Left Thru

2 and 25 — Sides Right and Left Thru

1 and 25 — Heads Right and Left Thru

2 and 36 — Sides Cross Trail to a Left Allemande

to a 516 — Right and Left Grand

517 — Promenade Home — Swing 2 times

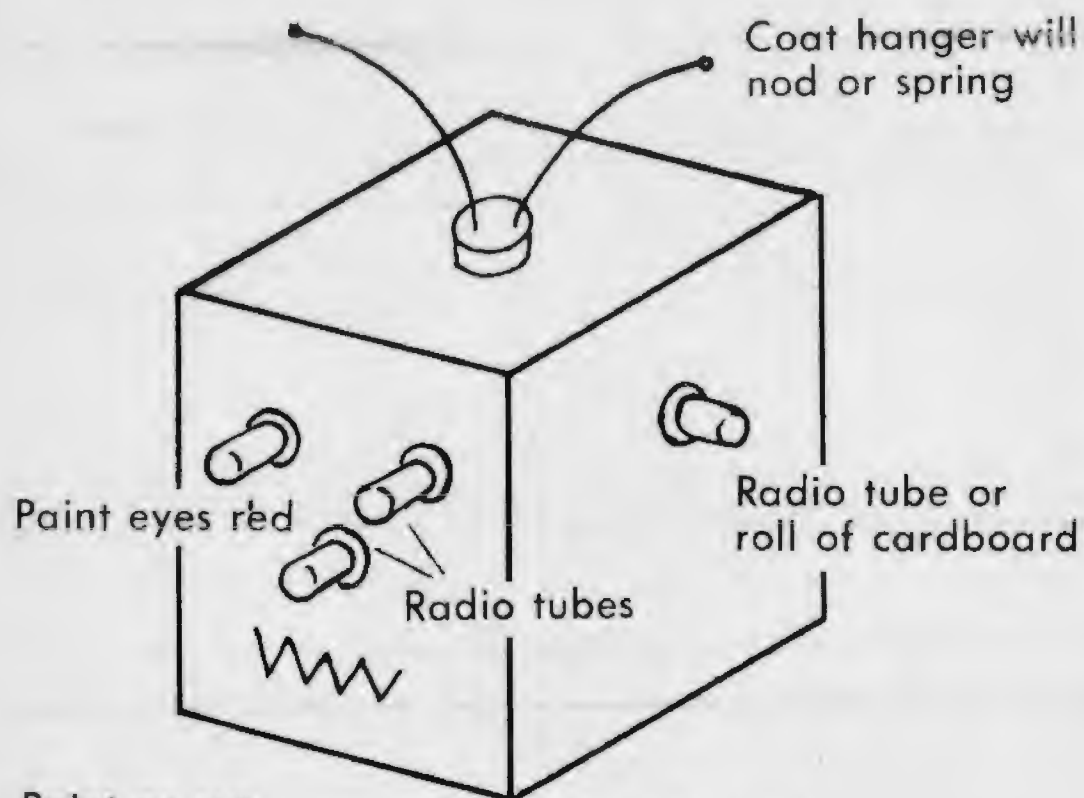
BREAK

465 — Allemande Left, Allemande Thar, Back it up in a Right Hand Star

466 — Shoot the Star, Make another Star

467 — Shoot the Star and Promenade Partner Home — Swing 2 times

8 & 9 & 10 — Bow to Partner, Corners All, Wave to the Gal across the hall

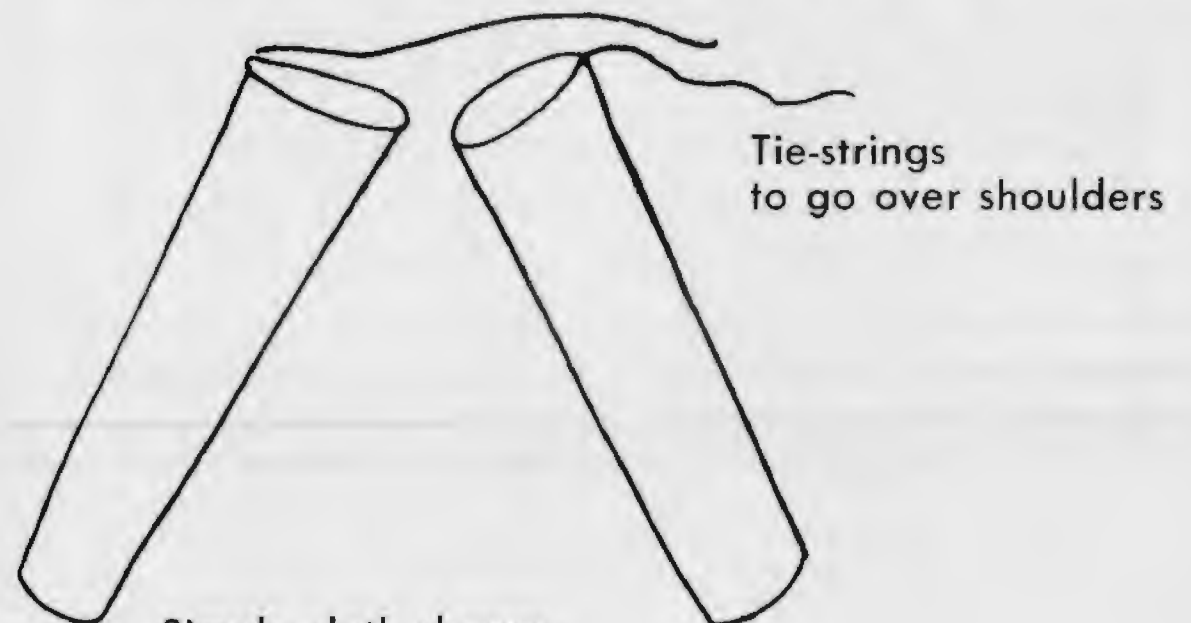


Paint or cut saw tooth mouth

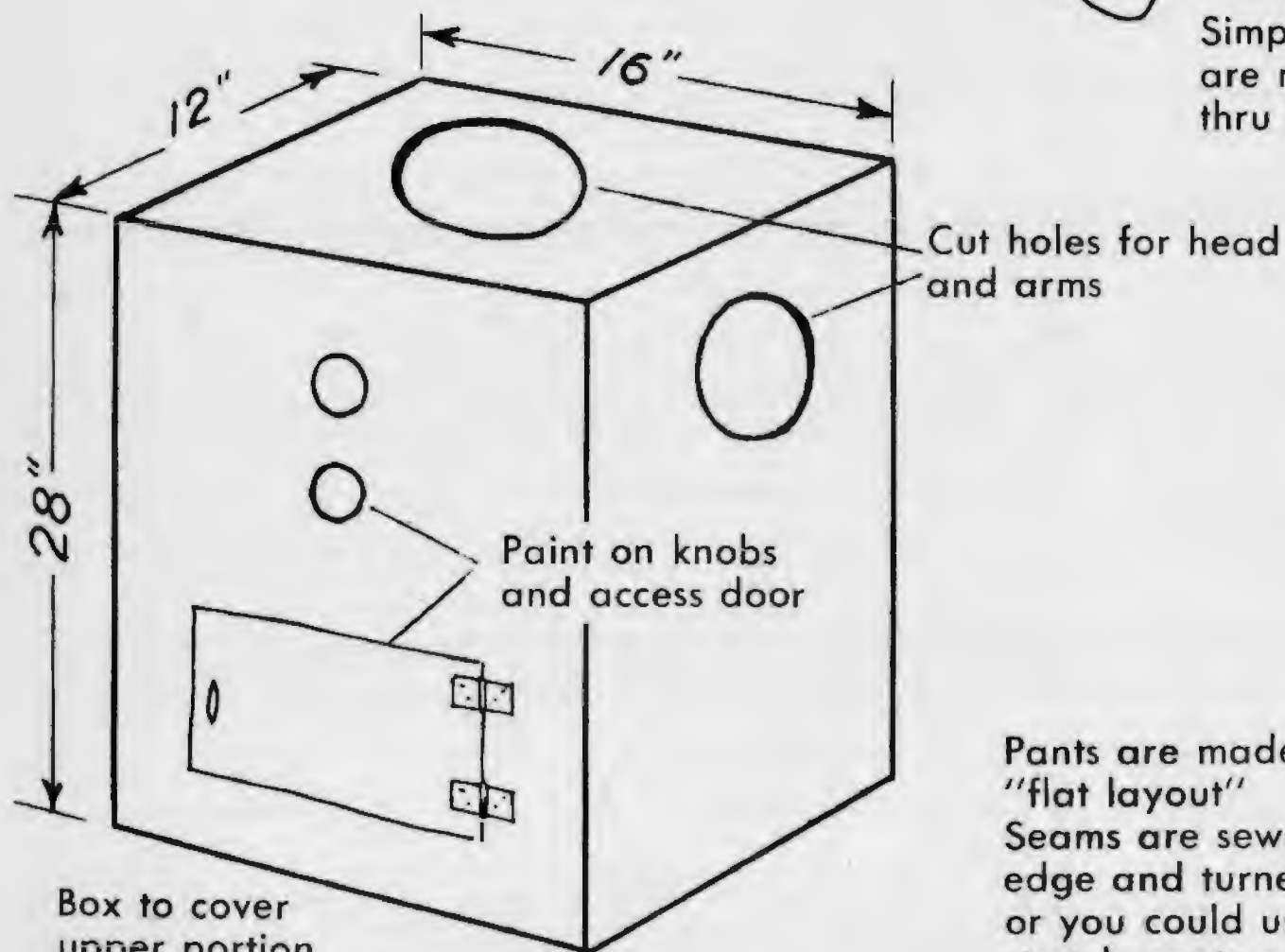
Attach elastic chin strap (inside) to hold box on head

Box for head should measure 12" x 12" x 12"

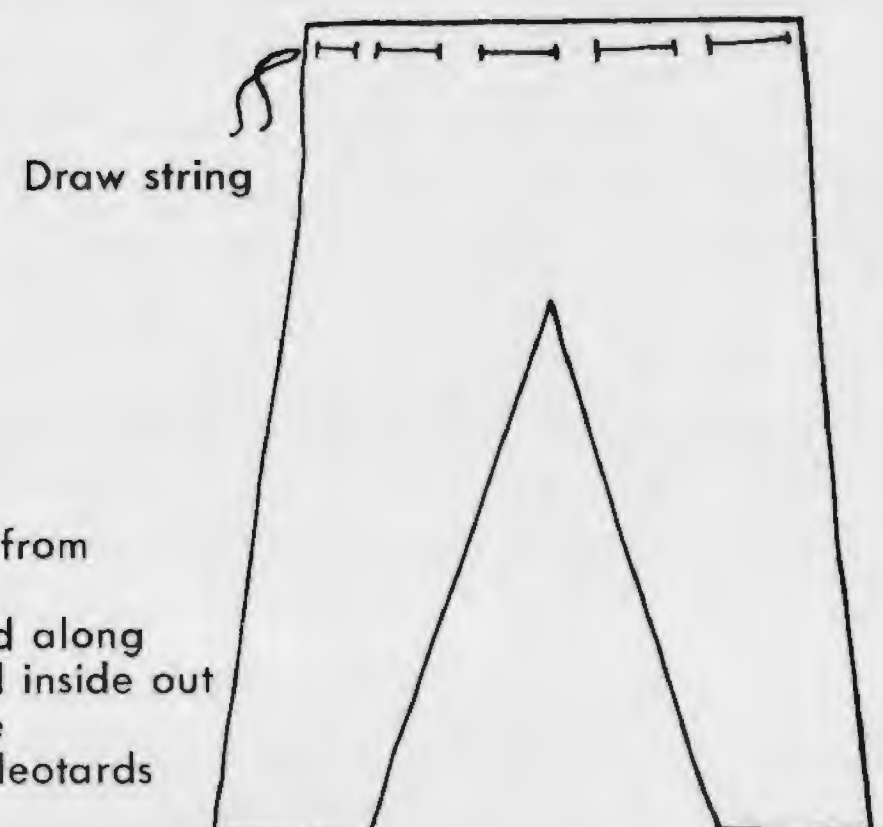
Spray cardboard boxes silver and allow to dry before next step



Simple cloth sleeves are made to extend thru box holes over arms



Box to cover upper portion of body



Pants are made from "flat layout" Seams are sewed along edge and turned inside out or you could use stretch pants or leotards

The WALKTHRU

(Continued from page 15)

On the other pieces of paper just type a cheery greeting.

When the moment arrives, get everyone into a circle and present each person with a balloon. Then leave it up to your caller to work out several different gimmicks to swap balloons, pass them around the circle, march with them, etc. After a few minutes of this, he will ask everyone to burst the balloon he has at that moment by sitting on it. Those with the lucky slips of paper may claim the prizes.

They Say the Pen is Mightier than the Sword

Harold and Faye Kermeen have an open square dance each Saturday night in New London, Iowa. To entice as well as to remind folks of the dance, they send out cards a few days before each get-together. The notices are duplicated on simulated postcards and they seem to have worked well for the Kermeens. Their novel approach is via the poet's corner and perhaps some other clubs might "borrow" some of their verses.

The first two are general reminders:

Over the road
For many a mile
People go traveling
For things worthwhile.

A release from work
And it's not a long ride
For a Saturday night
With a dance on the side.

We have a lunch
You dance with friends,
And you're always sorry
When the evening ends.

And here's one for Leap Year:

It's a Leap Year girls —
Here's your chance
To tell your guy
Where you want to go dance.

Surely now, it's in your mind
Saturday at — — — —
Is the best place you'll find.

Warn the ole boy a bit ahead
Have the gas tank filled,
See that he's well fed.

Lay out his dance clothes —
Then off to the dance
'Tis a splendid way
To spark-up your romance.

Here's an invitation to a Hard Times Dance:

Hard times have hit
Without a doubt,
And I'm sure I know
What I'm talking about.

The cow got shot
The horse has gone lame,
Lost the car
In a poker game.

But going dancing Saturday anyhow
For it's there I'll have some fun.
I'll wear my oldest, ragged clothes
And perhaps get a prize when the evening's done.

BADGE OF THE MONTH



This month's badge is a bit different from those we normally feature. It does not belong to *just* one club. However, it is going to represent many people who will be taking part in that annual activity — the National Square Dance Convention.

This is the official badge for this year's 13th National to be held in Long Beach this month on the 23rd, 24th and 25th. It is a replica of the badge worn by the many hard-working square dancers who have been behind the scenes for the past several months.

As an added souvenir of the Convention, this badge will be available at \$1.00 each to those officially registered and attending the event.

Its design is truly national in feeling. The medallion, the shield, the eagle and the stars are all tied in closely with American history as are the red, white and blue colors.

A committee for the 13th National designed the badge; a professional artist executed it; and we hope you'll be able to wear one.



STYLE

SERIES:

CONTRAS MADE SIMPLE

Editor's Note: Basis for the example used on the following pages is the dance shown here which appeared in the September, 1960, issue of *Sets in Order*.

CONTRA CORNER

NEEDHAM SPECIAL

By Herbie Gaudreau, Holbrook, Mass.

1, 3, 5, active and crossed over

All forward and back

Swing the left hand lady

Then down the center four in line

Turn as a couple, and come back home

The same two ladies chain, over and back

Then everyone pass thru, turn alone

**With the right hand lady (those who can)
promenade home.**

SEVERAL TIMES in the past when we've talked about contras we've implied that they were something "different," something that required a revision of thinking from the more familiar square dance formations.

Now we want to approach contras in a little different manner. We'd like you to look at them as a definite *part of square dancing*. We would have you see them as a thoroughly enjoyable phase of this activity which can be applied with little or *no new or additional language*.

We present contras as a "challenge" and as an added bit of variety which will not only stimulate the caller's imagination but open up a vast area of enjoyment for the dancers. There's one very definite point in favor of these line dances (certainly there are more than one). First and foremost, in order to get any satisfaction from a contra, dancers *must move to the beat of the music*. A dancer soon learns when doing these dances that his enjoyment stops the

STYLE SERIES: CONTRAS Continued

minute he *crowds* the calls. Suddenly he is standing and waiting—and it's entirely his fault—not the caller's (providing, of course, that the caller is calling correctly). The dancer will find much pleasure in taking enough steps to do each right and left thru or ladies chain comfortably.

Most enjoyable of all perhaps is that in contras he will discover that the movements he already knows in square dancing can be fitted into so many new and different situations. Actually, he is challenged to do well the material he has already mastered.

While there might be some who feel that contras can "stand on their own feet" and be introduced in their "pure" form—from the ground up—we have discovered that by refusing to name them as anything too unlike the norm, they are likely to be accepted at face value. We are willing to wager that the dancers will, without hesitation, accept and enjoy them. Here's the way it might all begin.

Whether you have a hall full of squares or just two as we have here (1), the only preliminary you need will be to instruct the squares to line up evenly across and down the floor. Many times the caller will normally do this anyway in order to space the floor more symmetrically for an evening's dancing.

Start out just as you would for a route figure.

**Head two couple out to the right
Circle four, you're doing fine
Head men break, and you form a line**

Couples 1 and 3 leave home position and circle four with the couple on their right (2). After circling, men 1 and 3 let go of their corners and two lines are formed facing across the set. In this case, the two lines blend with the next two lines in the adjoining square (3). If your hall is a large one and filled with dancers, the lines will run the length from the *head* of the hall where the caller stands to the *foot* at the far end.

Two ladies will chain across the set (4) so that they end up across from their original partner (5). Next, they all pass thru (6) then U-turn back (7) and face across in lines (8).

**Two little ladies chain across
Turn on around and you don't get lost
Now all pass thru across the set
U-turn back, you're not thru yet**

From a caller's standpoint as well as from that of the dancers, this is an exceptionally simple way of setting up lines ready for any contras that might call for "couples 1, 3, 5 and 7 active and crossed over."

You might also have accomplished the same results in the following manner. Have couple No. 1 wheel around to face out, couple No. 4





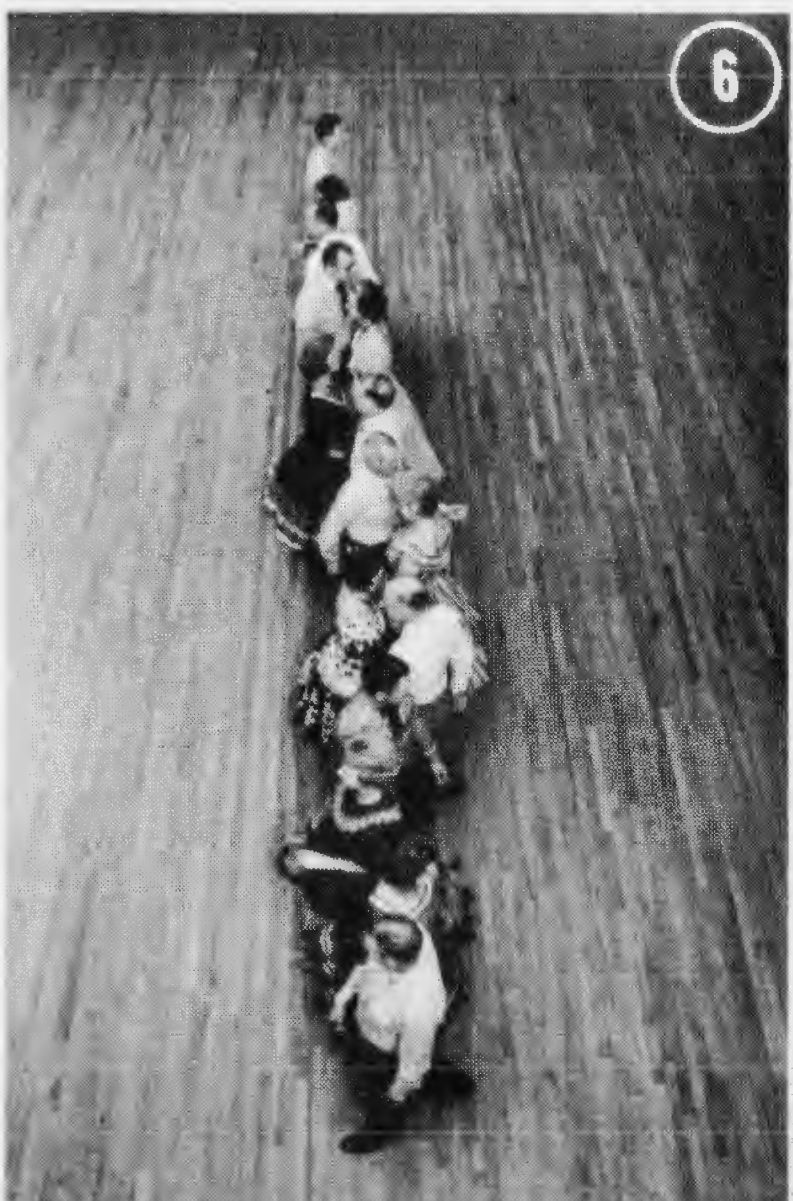
fall in behind them, and couple No. 2 fall in behind No. 4. "Everybody face your partner and back away. Now couples 1 (the couple at the head of the lines), 3, 5, 7, etc., cross over, trading places with your partner." Again the dancers will be in the position shown in photo 8.

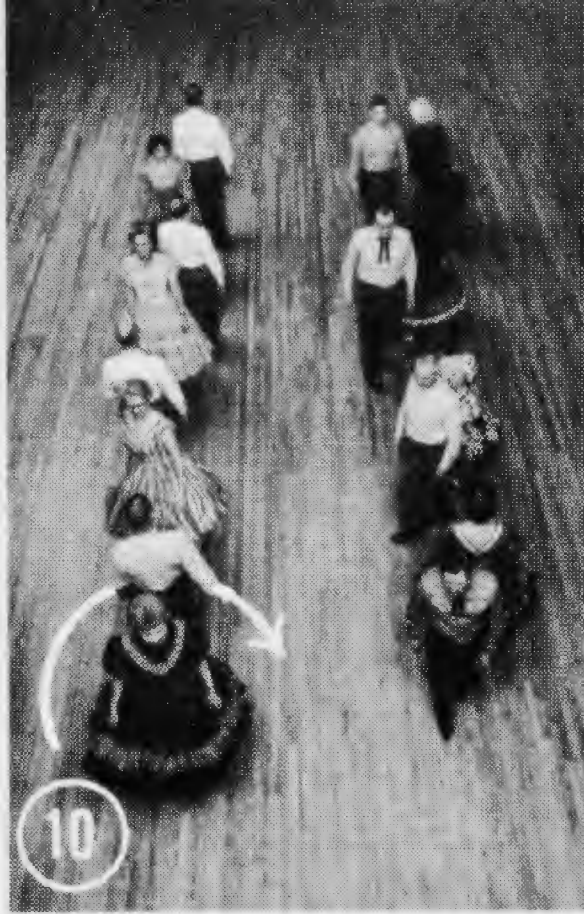
The traditional and accepted method, of course, is to just have the dancers line up or "form on." The men will be in one line (to the caller's right) and the ladies in the other. Then, after numbering-off from the top, direct the odd numbered dancers to trade places with their partners.

All of these routines will work. We have discovered, however, that the method illustrated in pictures 1-8 provides an exceptionally simplified manner of moving the dancers, comfortably, and *in less than fifteen seconds*, into contra lines. When using contras frequently the caller will find that the dancers will quickly form these lines with no problem.

Just as there are hundreds of square dance figures there are hundreds of contras. And contras do have a language of their own. As we stated earlier, however, it's quite possible, by just using square dance terminology, to work thru a good selection of these line dances.

(Please turn the page)





As a result, dancers and callers may discover that contras *can be fun* and they can have a very definite place in today's contemporary square dance picture. Now, let's actually do a Contra.

**All men face left and the ladies face right
And you do sa do in the middle of the night
Now step right up and swing and whirl
Keep her as a partner, put her on the right
With your back to me, make a line of four
Now in lines of four go down the floor
Do a Frontier whirl and you come on back
Come on up to the top, bend the line**

The dance *Needham Reel* is a good example of a simple contra that works well under this system. The calls shown here may not exactly scan but they do tell the dancers *directionally* what to do. At this stage of the game you may find it necessary to bootleg a few calls of your own (i.e., keep her as a partner, turn your back on me; face up this way, etc.) As calls, we don't rate them too highly. As *teaching techniques*, they are great.

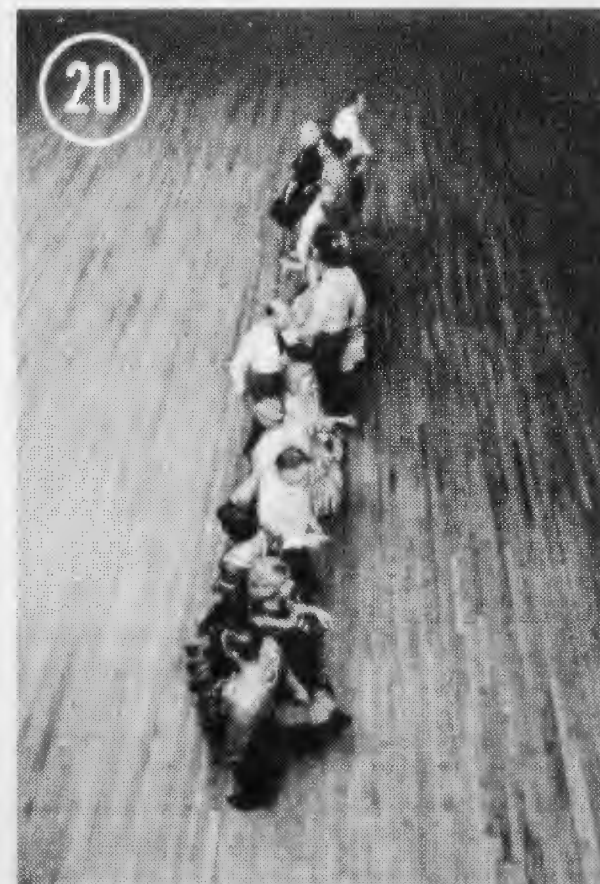
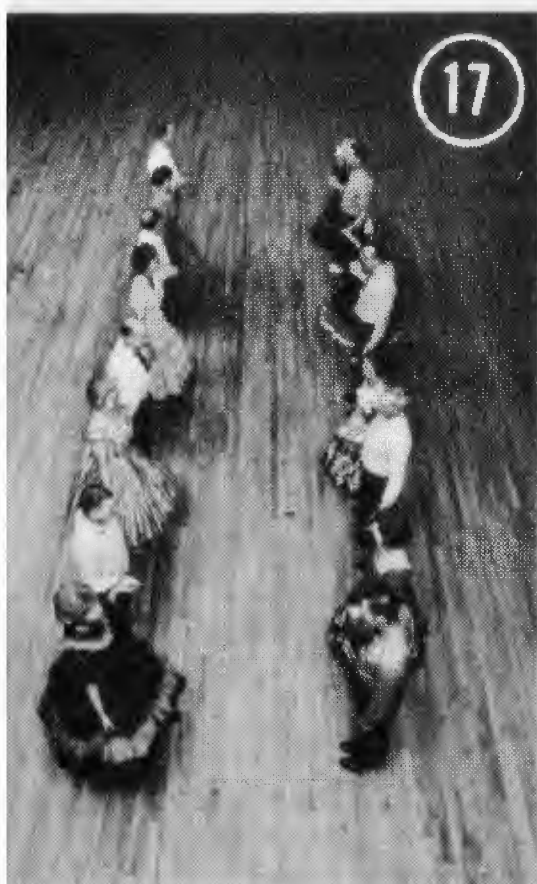
Starting from the spot where the dancers were lined up and ready to go (illustration 8

on the previous page) the dancers simply face their corner (9). If you wanted to get technical, this would be called "Face the One Below." Next, they do a do sa do with the person they are facing (10) and then swing that same person (11).

The idea now is to get into lines of four. So, the dancers stop swinging when, as a couple, they have their backs to the caller and are facing the end or foot of the hall (12). They join with the couple next to them and form a line of four (13).

For the true enjoyment of a contra, the callers should "prompt" their calls so that their last command finishes on *the last (eighth) count* of a measure. This allows the dancers to *start* on the *first count* of the next measure. They will comfortably finish an eight beat movement on the final count of a measure just as they receive the command for the next movement.

Here, as the dancers finish swinging, they form lines on the count of eight of one measure, then, all together, start walking on the first beat of the next measure (13). They walk "down the hall" in these lines approximately five steps, do a Frontier whirl (14) to switch





the direction of the lines, then start back "up the hall" on count one of the next measure (15). Returning six steps they bend the line on counts seven and eight (16) to face across the set (17).

**Chain the girls across the set
Chain 'em back, you're not thru yet
Then everybody pass thru and U-turn back
With the girl on the right you half promenade
Now the men face left and the girls face right
And you do sa do in the broad daylight, etc.**

These last few movements of the figure are quite simple in themselves. However, in the process, an otherwise fairly complicated movement is made easy.

If you'll notice in photo 8 the girls who were on the men's left sides when the figure started (8) are now on the men's right sides. This means that all those considered "active" have moved one place "down" the hall while those considered "inactive" have moved one place "up" the hall. (If you're wondering who the inactives and actives are, check photo 9. Those with their back in this direction are facing "down" the hall and are *active*. Each time the

entire figure is completed they will have moved "down" one more place. They will continue to face "down" the hall until they have eventually reached the ultimate end of the line. Those facing "up" are the *inactives* and they will continue to be inactive until they finally reach the top or "head" of the hall.)

The two ladies chain across (18) and chain back (19) as part of the figure. Then the dancers, each independently, pass thru across the set (20) and then each does a U-turn back (21) to face across the set again. Now, within the line, each man dancer *who has a lady on his right side* takes that lady in promenade position and, working with the couple across, promenades half (22) to the other side of the line where they wheel to face across (23).

In this way, the couple at the head of the hall (which to this point has been inactive) has now crossed over and will be active and work "down" the hall. At the same time, the couple at the "foot" of the hall, having *run out of dancers*, has crossed over to the other side and is now inactive and ready to work "up" the hall. In the last shot (24) the entire action is ready to begin all over again.



LADIES on the SQUARE

PERKY PARTY PUNCH IDEAS



SUMMER TIME is punch-trying time and what more refreshing libation at a square dance? Here are some recipes and several general perker-uppers for summer serving of same.

Forever Amber Punch

Add $\frac{1}{3}$ c. granulated sugar to 2 quarts strong cold tea; stir till sugar dissolves. In punch bowl, combine tea, 2 quarts chilled apple juice and $1\frac{1}{2}$ cups juice drained from maraschino cherries. Add block of ice. Makes 36 punch servings of piquant brew.

Golden-Mint Punch

- 30 mint sprigs
- 2 c. granulated sugar
- 2 qts. boiling water
- $2\frac{1}{3}$ c. fresh, frozen or canned lemon juice
- 2 qts. orange juice
- 1 No. 2 c. pineapple juice
- 1 qt. ginger ale
- 1 qt. sparkling water
- 1 c. thinly slivered lemon rind

Wash mint: In 4-qt. sauce pan, place mint sprigs with sugar and water, saving out a few for topping, Simmer, uncovered, 10 minutes. Chill, along with remaining ingredients. Just before serving, strain mint syrup. Add lemon, orange and pineapple juices; ginger ale; and sparkling water. Top with mint sprigs and lemon rind. Serve at once to 50 delighted people. This is fussy and fancy, but worth it.

Punch-Perkers... Add a little maraschino cherry juice to any of your favorite punch recipes and notice how the flavor brightens... For flavored ice cubes, empty thawed contents of 1 c. frozen lemonade, orange, tangerine or grape-juice concentrate. Slowly fill with water. Freeze. Syrup from canned fruit

can also be saved to freeze for flavored ice cubes... To serve punch quickly, fill cups in kitchen, pass cups on trays, serve refills from punch bowl.

What? No punch bowl? Substitutes will do as well. Just bring out one or two of your big wooden salad bowls or kitchen mixing bowls, canning kettle or big plastic container. Pretty up the bowl a little by decorating with a ring of smilax or ivy. Or — cover the outside of the bowl with chicken wire and tuck flowers, ferns, greenery, any kind of appropriate decoration into it. Use a soup ladle for serving.

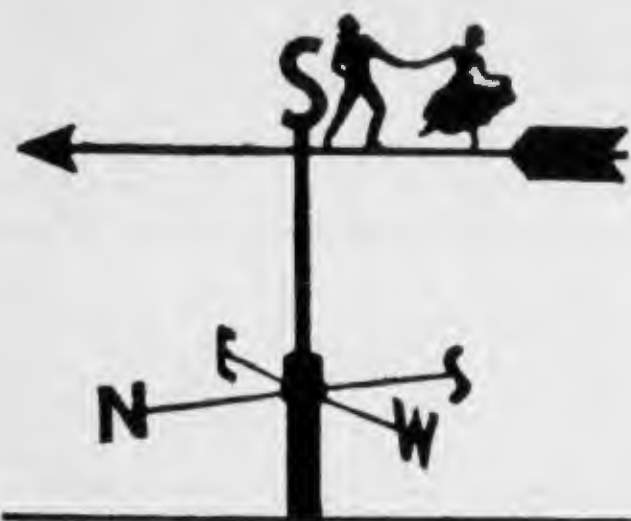
Ginger Ale Fruit Punch

- 3 c. sugar
- 3 c. boiling water
- 1 46-oz. can grapefruit juice
- 2 quarts ginger ale
- 1 46-oz. can orange juice
- 1 46-oz. can pineapple juice
- 2 cups lemon juice

Boil sugar and water together 5 minutes without stirring; cool. This may be done ahead and refrigerated in covered jar. Just before serving combine syrup with chilled juice in punch bowl; pour in ginger ale; float ice ring or block on top.

—Courtesy L.A. Times Food Bureau





ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Montana Musings

The year 1964 marks Montana's Centennial and a square dance affair is a natural for entertainment. On Friday, July 17, folks can square up in Glendive at the Washington High School Gym, with Harry Vincent as M.C. On July 18, a Workshop, Dance and After Party are planned. Write Harold Auken, 410 Hemlock Forest Park, Glendive (59330) for more info.

Cowtown Squares of Miles City lost one of their most active members when Buzz Hutchison passed on while visiting in Hawaii in February. 17 club members were on the cruise and Buzz was their diplomat; he was noted for adding his cheery personality to all club doings.

—Maxine Rainey

The Kilowatt Burners (so-called because they're in the habit of dancing *late*) will sponsor a Square Dance Festival on Aug. 8 in Polson, located on beautiful Flathead Lake. This is part of the Montana Centennial celebration.

—Wray Hutchin

Idaho Item

Can't help but be impressed if we understand correctly that the Calico and Jeans Club of Blackfoot has its own bus! 40-passenger capacity, yet. On club trips, the first 40 to appear are the lucky ones — and this club likes to travel.

Cues from Colorado

On April 29, Boulder's newest square dance clubs, the Rockin' Squares and Swingin' Singles co-sponsored a special dance presenting Fred Christopher of Florida. The Rockin' people meet Wednesdays at the Burke School; Vaughn Parrish calling. The Single folks dance 1st and 3rd Saturdays at the Mapleton School Annex with Don Tennent. Guests welcome.

—Bob Carlisle

The 2nd Annual Reunion of Overseas Square Dancers is shaping up for August 13-15. Green

Look at the Pollywogs! They dance in the Hayloft at Asbury Park, N.J., with Roy Keleigh, the smiling gent in the rear, as their instructor. Pollywogs range in age from 8 to 12 years and are real square dance enthusiasts.

Mountain Falls in Ute Pass, at the foot of Pike's Peak, is the locale. The town is 15 miles from Colorado Springs on Highway 25. Badges, a syllabus, dancing, food, parties, are included in the registration fee. Anyone who has danced overseas may obtain specific details by writing to Dave Fike, P.O. Box 4234, Colorado Springs, Colo.

British Columbia, Canada

Nelson, B.C., will be the scene, on July 10-12 of a Super Square Dance featuring local callers with Ev. Kuhn as M.C. on Friday; a Round Dance Workshop with Manning and Nita Smith on Saturday P.M.; a Big Dance on Saturday evening; a Cowboy Breakfast at 8 A.M. Sunday.

—Norah Mawer

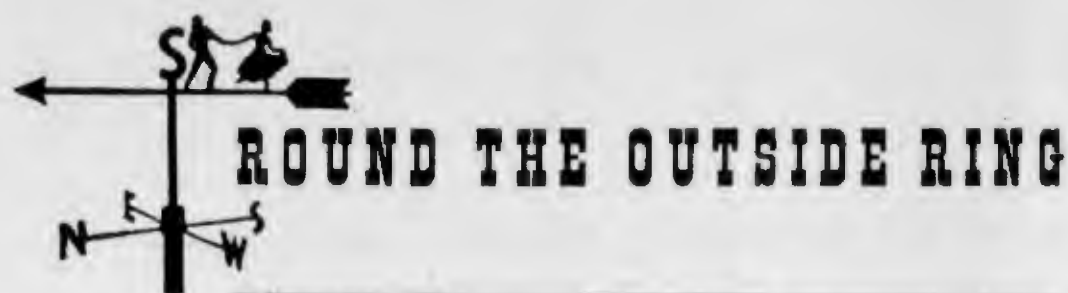
Nevada Note

July 17-19 are the dates of the Centennial Square Dance Festival in Winnemucca. Dancers can square 'em up with Bob Van Antwerp and Randy Stephens; they can step a-round with Ross and Penny Crispino. Write Jack Murdock, 1875 Melarkey (Melarkey?), Winnemucca.

News from New Jersey

Dancers who attended the first Mid-Atlantic All-Nighter at the Lafayette Motor Inn in Atlantic City last spring were thrilled to be able to dance on a large and smooth teakwood floor in a room labeled, appropriately enough, the





Teakwood Room. One wall was decorated with a diarama depicting the city beach and skyline and lighted to give the impression of a sunny morning at said beach. The evening was further enhanced by being topped off with one of caller Max Forsyth's celebrated After-Parties and then more dancing until 4:30 A.M.

—*Martha Schofield*

Florida Frolic

"Air Squares" and "Southern Most" badges were won by the Rhythmaires of Fort Lauderdale, who chartered a plane and flew to Key West to square dance. They were entertained in flight by a "live" orchestra consisting of washboard, tin horns, corn cobs, etc. — loud and strong. Key West Squares and their caller, Jim Crowell, were hosts and the Rythmaires' own caller, Neal Blanchard, flew along to add his bit.

—*Emily Grande*

Virginia Variety

Jack Jackson, Blackie Simmons, Jim Heatwole, Linc Gallacher and Bev Zirkle were slated to call the Frederick Valley June Square Dance Festival on June 20.

The 5th Anthodite Round-up will be held on September 12 in Front Royal at John S. Mosby Academy. Al Brundage will MC; Blackie Simmons and Chuck Donahue will call. George and Nancy Gardner will be in charge of rounds. Write to John Boyer, Box 54, Riverton.

More than 700 dancers and several hundred spectators attended the 10th Annual Virginia Square Dance Festival in Charlottesville on April 4. The Virginia Reelers were hosts and callers were Curley Custer, Bob Fisk, D. H. Courley and Gibson Hobbs. The Ray Appels were the round dance leaders.

—*Arnita Maupin*

Carolina Cavorting

The North Carolina Federation Dance was held at Yadkinville on June 6. Callers were from the local area and also from the visitors' lists. Starlite Steppers were hosts.

—*Johnny McBride*

California Capering

Wanda Willey in Novato has busy weekends as of last March 7. On Friday nights she was already teaching a group of 26 children to

square dance and, added to this, she started a 15-minute square dance radio program over Station KHIM on the above date. The Marin Co. Square Dance Assn. is behind Wanda 100% on her project and everybody is having fun.

A-Square-D's famous Catalina Holiday was planned this year for June 5-7 at the well-known off-shore island. A component part was the giving away of a "Money Tree" (\$25.00) to a lucky dancer on Saturday, June 6. This was the eighth such Holiday to be sponsored by the association.

—*Roy McClean*

Michigan Meandering

The 7th Annual Hayseeds Hoedown is on the square dance calendar for July 18 at the High School Gym in Clare. Sponsors are the Clare Hayseeds; Dave Taylor is the caller; and Joe Pudvay, R. #2, Clare, knows all about tickets.

The 4th Annual Seaway Square Dance acted as the kickoff for the Seaway Festival in Muskegon on June 26. As in the past, Seaway officials credited square dancing as being a major attraction. Dub Perry of Flint and Harold Bausch of Leigh, Nebr., were this year's callers.

On May 28 square dancers in Flint and the surrounding area honored Harold D. Bacon, the "Pappy" of square dancing there, marking his retirement in June. Harold, who was physical education consultant for the city schools and worked with the Mott Program, planned to move permanently with his wife Dorothy to their summer home in Colorado. On January 30 Harold was presented with a silver-framed scroll from his dancing friends, expressing their great appreciation of his inspiring leadership.

—*Sally Coolman*

Virgil LaJoice graduated a class of 13 couples in St. Ignace in April, with appropriate ceremonies. The group formed into the Tri-Squares with Ray Schlehuber as president.

—*Darlene Belleville*

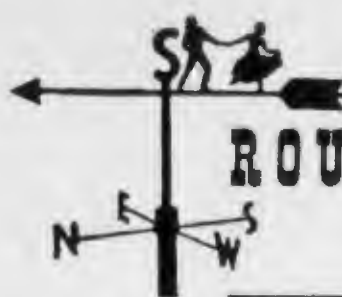
Nebraska News

Harolds Square of Columbus held their 8th Annual Square Dance Festival on April 12 in the National Guard Armory at Columbus, with a capacity crowd. Bob Brundage of Connecticut was guest caller, assisted by Ted Elbracht of Howells, as M.C. Dena and Elwyn Fresh of Kansas; Kermit and Ruby Knudsen, worked with rounds.

—*Bob Bailey*

Kansas Keeno

The "Black Cat" Dance on Friday, March 13, turned out to be a lucky one for the Heart



ROUND THE OUTSIDE RING

Fund which the dance in Topeka benefited. Dudes 'n' Dolls thought up this one, with 14 squares dancing in a hall lighted only by candlelight and decorated with black cats.

—Ferd Wellman

May 1-2 were the dates for the Kansas State Square Dance Convention in Topeka. Max Forsyth from Indianapolis and the Bob Antons from Kinsley, Kansas, were "on." Music was supplied on Saturday night by the Blue Ridge Boys. Club banners were featured in various ways.

—Russell C. George

Indiana Incidents

At Indianapolis, square dancing was really upgraded in May, opening the week-long festival celebration at the Fairgrounds with two sessions on May 23. These presented Irv Elias of Waycross, Ga. and Johnnie Roth of Red Oak, Iowa, with Burtons' Wranglers. The evening was "interrupted" when the "500 Festival" Queen selected and danced the Indiana Round of the Month with Paul Brading, who also conducted the official club Kings and Queens in a Royal Parade. The Indiana Dancers' Assn. furnished the sparks to plug this unusual affair.

—Al Selmier

The Crosswalkers Square Dance Club in Rockville dance 2nd and 4th Fridays at the National Guard Armory. They derive their name from the numerous covered bridges in the area. During their first year of operation they entertained at various hospitals and schools; sponsored a spring festival; hosted the Covered Bridge Festival Dance and won first prize for their float at the Parke County Fair. Wonder what they've done in their spare time? Steve Whitaker of Montezuma is president.

—Marilyn Billings

Wisconsin Whispers

All square dancers who are also campers will be interested to know of the recent organization of the National Square Dance Campers' Assn. Originating in the Wolf River Area, this is a non-profit organization joining two of America's leading recreations. On the Board of Directors are Lloyd Sievers, Dick Vanderpool, Herb Johnson, Clarence Dorschner and Bert Hill, plus wives. The third week-end in

July is set aside annually for a Campor year's taking place at Bear Lake Resort, Manawa, July 17-19. Anyone interested in write Brad Landry, 824 10th Ave., Green Bay (54304).

—Broas and Fels

Oregon Offering

Square dancing was a featured event in a program of variety when members of a small Oregon community worked together to provide a memorable weekend for many visitors on May 30-31. Brookings and Harbor celebrated the 25th Annual Azalea Festival at that time. Starting with a pancake breakfast, parade, coronation ceremonies, seafood lunch, the climax for Saturday was a Festival Square Dance Jamboree in the H.S. Gym and an After Party at Chetco Grange Hall in Harbor. The Chetco Swingaroos were in charge of the square dancing with club caller Ralph De-Jamett as M.C. of the Jamboree and After Party.

—Janet Taylor

Washington Wandering

Dancers in the Evergreen State are already planning a gala 3-day whing-ding when the 3rd Far West Square Dancing Convention takes place in Seattle on July 15-17, 1965. The Square and Folk Dance Federation of Washington will be host for this affair, with the Central Puget Sound Council and the many teachers and callers in the Seattle area. More information on the convention will be forthcoming in the next months. Pre-Registration, already acceptable, is in the hands of Bill Twilley, P.O. Box 371, Kenmore.

This "Volksy" bus makes a wonderful vehicle for Ed and Mary Michl of Coshocton, Ohio, as they travel about in the interests of calling square dances. They use the familiar linked squares as their identifying insignia.



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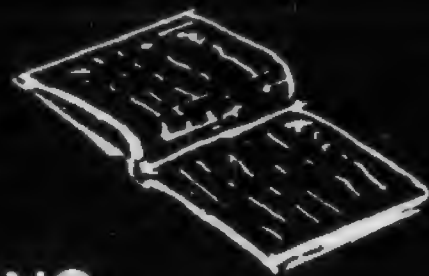
DANCE RECORD CENTER

1159 BROAD STREET . NEWARK 14, NEW JERSEY



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

July 1964

ANOTHER ONE OF GEORGE ELLIOTT'S fun experiments has been with Nose to Nose Sashay. Here are a few drills he's worked out. Perhaps you'd like to give them a try and then work out a few of your own.

Allemande left and don't fall down
A right to your own go all the way around
To the right hand lady for a left allemande
And the gentlemen star
Ladies promenade
Pass nose to nose when you meet your maid
Ladies star the gents promenade
Pass them twice and don't be late
With the next one there a catch all eight
A right hand half way round
Back by the left hand all the way around
Corner lady a right hand round
Back to your own a left hand whirl
All the way round to the right hand girl
And promenade

Allemande left and allemande thar
Go right and left and form a star
Men back up not too far
Pass nose to nose in a half sashay
Men back up same old way
Slip the clutch
Wrong way right and left grand

Forward eight and back with you
Two and four do a right and left thru
One and three go forward and back
Pass thru have a little fun
Separate go round one
Into the middle and box the flea
Girls join right for an ocean wave
Balance forward and back
Left hand swing turn half about
Balance in and balance out
Pass nose to nose a half sashay
Do a right and left thru
Face that two and square thru three-quarters round

When you come down
Do a left square thru go all the way round
When you come down
Find old corner a left allemande

Circle eight
Now swing your corner lady
Then allemande left and allemande thar
Go right and left and form that star
Boys back up not too far
Shoot that star with a once and a half
Put the ladies in to a ladies thar
Back up girls not too far
Pass nose to nose in a half sashay
Go right and left grand

Allemande left to an allemande thar
Go right and left and form that star
Boys back up not too far
Pass nose to nose in a half sashay
And throw out the clutch
Pass her twice but not too far
Right to the next a wrong way thar
Boys back up not too far
Pass nose to nose in a half sashay
And throw in the clutch
Pass her once go round the land
Same girl a left allemande

Allemande left and an allemande thar
Go right and left and form that star
Boys back up not too far
Pass nose to nose in a half sashay
Boys back up same old way
Slip the clutch and star thru
Swing old corner, yes you do
And allemande left

Allemande left and a right to your girl
A wagon wheel and you leave her whirl
Catch her by the left for a do paso
Her by the left and corner right
Back to your own for an allemande thar
Boys back up not too far
Pass nose to nose in a half sashay
Now a wrong way grand
Hand over hand go round the ring
Meet your own right elbow swing
Go all the way round
Corners all a left allemande

Allemande left and an allemande thar
Go right and left and form that star
Boys back up not too far
Now that star to the heavens whirl
Go right and left to the second girl and star again
Pass nose to nose in a half sashay
And throw in the clutch
Pass her once and don't be late
Next time around catch all eight
A right hand half
Back by the left like a left allemande
Partners all a right and left grand

Dance Creators

Those of you who enjoy taking the known basics and seeing how many different ways you can work fascinating patterns from them should know that Sets in Order is looking for just this type of material. There always seems to be a preponderance of figures using the experimental and unproven movements. What we are looking for particularly are intriguing bits that can be done with the accepted movements. Send your creations to us in care of the Workshop and Bob Page and his special crew will take over from there.

TRICKY

PROMENADE BREAK

By Harley Smith, Covina, California
(From promenade)

Gents roll in a left face whirl
Promenade around with the corner girl
Heads wheel around and pass thru
Right and left thru with the next old two
Turn with the girls then chain 'em too
Turn 'em again and pass thru
Heads backtrack and follow those two
Two and four gonna wheel around
Square thru with the folks you've found
All the way around and when you do
Gents to the center and square thru
Three-quarters round inside the land
Girls turn around, left allemande

SQUARE FITS

By Stub Davis, Waurika, Oklahoma
Girls roll back just one man
Promenade the next, go round the land
One and three wheel around
Right and left thru the one you've found
Turn 'em around and square thru
Four hands around that's what you do
Girl on the right Frontier whirl
Square thru four hands that's fine
You're facing out, bend the line
Square thru four hands, don't ask why
Reach for partner pull her by
Left allemande

SINGING CALL x

HELLO DOLLY

By Marshall Flippo, Abilene, Texas
Record: Blue Star 1729, flip instrumental with
Marshall Flippo

INTRO, BREAK AND ENDING

Four ladies chain across that ring
Turn 'em all a left hand swing
Then roll away and circle, don't take long
Do an allemande left and allemande thar
Right and left, the four gents star
You're going, you're still going, you're still
going strong
Shoot that star full around like that
With the corner girl you box the gnat
Pull her by and turn your own and then
(promenade)
Promenade fellas, have a little faith in me fellas
Dolly's never going way again
FIGURE
The head two couples half square thru
Then do sa do the outside two
Face the same little girl, star thru (and then)
Pass on thru and wheel and deal
Star thru the center two
Half square thru then do sa do that outside
two again
Star thru and pass thru
And wheel and deal go two by two
Centers pass on thru and then swing (promenade)
Promenade fellas, have a little faith in me fellas
Dolly's never going way again

ALASKAN OFFERING

By Walt Smith, Ketchikan, Alaska

All up to the middle and back to town
Four ladies chain three-quarters round
Side ladies chain across you do
Head two couples star thru
Same two square thru
Four hands around is what you do
Separate go round two
Hook on the ends and you make two lines
Up to the center and back you reel
Then pass thru and wheel and deal
The center four pass thru
Give a right to the opposite and box the gnat
Now face the middle and star thru
Everybody Frontier whirl
Now star thru you've got two lines
Go up to the middle and back in time
Pass thru and bend the line
Just the ends of the line star thru
Same two do a right and left thru
one and three half sashay, left allemande

LIN'S PROMENADE BREAK

By Lin Kannegaard, Bozeman, Montana
One and three wheel around
Square thru three hands around
Line of four forward out and back
Wheel and deal, double pass thru
Lead couple left, next one right
Now cross trail, left allemande

ROCKET MAN

By John Ward, Alton, Kansas
Four ladies chain across the track
The heads go up and back
Cross trail thru across the floor
Go round one and line up four
Go forward eight and come on back
Pass thru, just the boys turn back
Rock the line, ends promenade half the town
Centers swing by the right half around
Rock the line, ends promenade half the town
Centers swing by the right half around
Rock it man, turn 'em left like a left allemande

SQUARE THRU BLUES

By Shelby Kinney, Fairfax, Alabama
Head couples up to the middle and back with you
Forward again and square thru
Count four hands and when you're thru
Do a half square thru with the outside two
Go on to the next
Square thru, count three hands
Go on to the next old two
Square thru, count four hands
And man alive add one more, make it five
With the lady on the right allemande left

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

GRAND SWING THRU #1

By Gordon Blaum, Miami, Florida

Heads to the right and circle up four
Head gents break to a line of four
Forward eight and back with you
Forward again, grand swing thru
Swing by the right, then swing by the left, rock it
Swing by the right, then swing by the left, rock it
Box the gnat, change girls
Right and left thru
Roll away half sashay, box the gnat
Square thru three-quarters round, allemande left

PASS BACK THRU

By Roy Haslund, Winnipeg, Manitoba, Canada

Head two square thru three-quarters round
Both turn left single file
Man around two, lady round one, four in line
Forward eight and back you reel
Pass thru and wheel and deal
Double pass thru, lead pair
Backtrack and pass thru, left allemande

QUICK BUCKET

By Shojo Nishimura, Tokyo, Japan

Four ladies chain across the way
Finish it off with a half sashay
Heads go forward and back out there
Sides face, grand square
One, two, three, turn
One, two, three, stop
Bow to your partner, corners all
You've stirred the bucket for another call

WHEELING STARS

By Bob Begg, Frankfurt, Germany

Four ladies chain across the track
You turn 'em on around and chain 'em back
Catch her by the left and roll promenade
Take a walk with your own pretty maid
Now one and three wheel around
Star thru the two you've found
Two ladies chain, turn your Sue
Dive thru, two ladies chain in the middle you do
It's forward eight and back like that
Double pass thru across that track
All four couples turn to the left
Take your girl and promenade
Promenade and don't slow down
Keep on walking those girls around
One and three wheel around
Make a right hand star with the two you've found
You've got two stars
One like Venus, one like Mars
Now the heads to the middle with a left hand star
Turn it twice to the same two
A right and left thru, turn your girl
And dive thru, square thru three-quarters round
(you can allemande right here, or)
Swing on your corner standing there
Promenade eight, go round that square
All four couples wheel around
Promenade the wrong way round
Ladies roll a half-sashay
Keep on walkin' around that way
Lady on your left, left allemande

THE LEAD TWO

By Fred Bailey, North Las Vegas, Nevada

The two head ladies chain tonight
Same two couples lead to the right
Circle up four, you're doing fine
Spread 'em out to a four in line
Star thru that opposite one
Then do sa do, you're still not done
Now swing thru two by two
The ends swing and the centers too
Gonna box the gnat, face her man
Right and left thru and if you can
Dive thru then substitute
Double pass thru and hear 'em toot
The lead two Frontier whirl
Allemande left

NAMELESS

By Ralph Kinnane, Birmingham, Alabama

One and three right and left thru
Same two half sashay, star thru
Centers in and cast off three-quarters
Ends star thru behind those two
Squeeze in and line up four
Pass thru, ends cross over, centers turn alone
Right and left thru, star thru
Centers in, cast off three-quarters
Ends star thru behind those two
Squeeze in, line up four
Pass thru, ends cross over, centers turn alone
Right and left thru
Star thru, allemande left

SINGING CALL x

GOODNIGHT LITTLE GIRL, GOODNIGHT

By Paul McNutt, Birmingham, Alabama

Record: Big J 1001, flip instrumental with
Paul McNutt

OPENER, BREAK and CLOSER

Four little ladies promenade inside the square
Come on home swing your own he's waiting there
Allemande left, allemande thar, go right and
left and star

Swing in boys star by the right, don't go too far
Shoot the star go right and left now swing
your own

Left allemande come on back promenade home
That ring on your finger tells me not to linger
Goodnight little girl, goodnight
FIGURE

Head two ladies chain gonna go cross the floor
Heads pass thru round one you line up four
Forward eight and back you reel

Pass thru and wheel and deal
Girls square thru in the middle
Three hands around you go

*Star thru, now substitute, now bend the line
Go up and back, cross trail, swing so fine
Promenade 'em round the ring go
You've had your little fling so
Goodnight little girl, goodnight

*Note: Substitute from lines—after star thru you
have two couples on each end of the line facing
same direction. Lead couple makes arch and backs
over trailing couple.

GREAT MUSIC

SATIN DOLL

By Phyl and Frank Lehnert, Toledo, Ohio

Record: Top 26006

Position: Semi-Closed, facing LOD

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-4 **Wait; Wait; Apart, —, Point, —; Tog, —, Touch, —;**

In Open-Facing pos step apart on L, point R twd partner; step together to SEMI-CLOSED pos facing LOD on R, touch L to R.

DANCE

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Fwd, —; Fwd, Behind, Fwd, —;**

In Semi-Closed pos do two fwd two-steps L,R,L and R,L,R ending in a facing pos M's back to COH with lead hands (M's L & W's R) joined; vine twd LOD step to side on L, cross RIB (W XIB also) of L, step to side on L, turning to OPEN pos inside hands joined facing LOD and hold 1 ct; step fwd on R turning to a BACK to BACK pos keeping M's R & W's L hands joined, step L XIB of R, step to side on R, turning to OPEN pos facing LOD.

5-8 **(Scissors) Side, Close, Cross, —; (Scissors) Side, Close, Cross, —; Cut, 2, 3, 4; Twirl, —, 2, —;**

In Open pos facing LOD step fwd on L turning to face partner, close R to L, cross LIF (W XIF) of R to face RLOD in LEFT OPEN pos, hold 1 ct; step fwd on R turning to face partner, close L to R, XRIF of L (W XIF) assuming SEMI-CLOSED pos facing LOD, hold 1 ct; cross L in front of R and take four cut steps back L,R,L,R; as M walks L,R fwd W does a RF twirl in two steps ending in SEMI-CLOSED pos facing LOD.

9-12 **Fwd Two-Step; Fwd Two-Step; Side, Behind, Fwd, —; Fwd, Behind, Fwd, —;**

Repeat action of meas 1-4.

13-16 **(Scissors) Side, Close, Cross, —; (Scissors) Side, Close, Cross, —; Cut, 2, 3, 4; Twirl, —, 2, —;**

Repeat action of meas 5-8 ending in OPEN pos facing LOD.

17-20 **Walk, 2, 3, Swing; Back Up, 2, 3, Tch (W Rolls Reverse); Side, Touch, Side, Touch; Walk, —, 2, —(W Twirl RF);**

In Open pos facing LOD step fwd L,R,L, swing R fwd moving slightly diag apart; as M backs twd RLOD, R,L,R, turning to face wall and partner and touch L W does a 1 1/4 LF roll twd RLOD ending in BUTTERFLY pos M's back to COH; step to side on L, tch R to L, step to side on R, tch L to R; as M walks LOD 2 slow steps W does a RF twirl stepping thru twd LOD and ending in OPEN pos.

21-24 **Walk, 2, 3, Swing; Back Up, 2, 3, Touch (W rolls Reverse); Side, Touch, Side, Touch; Walk, —, 2, — (W Twirls RF);**

Repeat action of meas 17-20 ending in SEMI-CLOSED pos facing LOD.

25-28 **Fwd Two-Step; Fwd Two-Step; (Charge) Side, Place, Thru, —; (Charge) Side, Place, Thru, —;**

In Semi-Closed pos do two fwd two-steps L,R,L;R,L,R; turning to face partner step to side twd LOD on L keeping R in place, change weight and step on R, XLIF (W XIB), hold 1 ct ending in SIDECAR pos facing RLOD; turning to face partner step to side twd RLOD on R keeping L in place, change weight by stepping on L, XRIF (W XIB) stepping thru twd LOD in BANJO pos, hold 1 ct.

29-32 **Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, Close; Walk, —, 2, — (Semi-Closed);**

In Banjo pos M facing LOD do two fwd two-steps, L,R,L;R,L,R; do a four step hitch stepping fwd on L, close R to L, step back on L, close R to L; as M walks twd LOD L,R W turns to SEMI-CLOSED pos facing LOD.

Dance goes thru twice followed by a twirl in 2 steps for W, stepping apart for the acknowledgment.

SQUARE DANCERS' ROUND

CHANGE IN ME

By Johnny and Marjorie LeClair, Riverton, Wyo.

Record: Sets in Order 3146

Position: Open, facing LOD with inside hands joined

Footwork: Opposite, directions for M except as noted

Meas

INTRODUCTION

1-2 **(Wait for pickup note) Apart, —, Touch, —; Tog, —, Touch (to Semi-Closed, —;**

In Open pos facing LOD with M's R and W's L hands joined step apart on L ft, hold 1 ct, tch R to L, hold 1 ct; step together on R ft, hold 1 ct, tch L to R, hold 1 ct ending in SEMI-CLOSED pos facing LOD.

PART A

1-4 **(Fwd) Step, Close, Step, —; Step, Close, Step, —; Cut, Back, Cut, Back; Apart, Touch, Together, Touch;**

In Semi-Closed pos facing LOD do 2 fwd two-steps starting M's L ft; step LXIF of R, back on R, cut LXIF of R, back on R; step apart on L releasing Semi-Closed pos and joining inside hands in OPEN pos, tch R ft to L, step together on R ft, tch L to R ending in OPEN pos inside hands joined and facing LOD.

5-9 **(Vine Apart) Side, Behind, Side, Brush; (Together) Side, Behind, Face, Touch; Turn Two-Step; Turn Two-Step; Twirl (R), —, 2, (to Semi-Closed)—;**

Releasing joined hands vine apart (M twd COH, W twd wall) stepping to side on L, XRIB, side L, brush RXIF of L; vine together stepping to side on R, XLIB, step to side on R turning to face partner, tch L beside

R assuming CLOSED pos with M's back to COH; starting M's L do 2 RF turning two-steps down LOD making one full turn to end in SEMI-CLOSED pos facing LOD; walk fwd in LOD L, hold, R, hold as W makes one RF twirl under leading hands (M's L, W's R) in 2 slo steps assuming Semi-Closed pos.

10-18 Repeat action of Meas 1-9 ending in Semi-Closed pos facing LOD.

PART B

19-22 (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —; (Scissors) Side, Close, Cross, —; Side, Close, Cross, —;

In Semi-Closed pos step fwd in LOD on L, close R to L, step bwd in RLOD on L, hold 1 ct; step bwd RLOD on R, close L to R, step fwd on R in LOD, hold 1 ct; keeping leading hands joined (M's L, W's R) do a scissors step fwd on L turning to face partner, close R to L, XLIF of R (W XIF also) twd RLOD, hold 1 ct; repeat scissors stepping swd on R in RLOD, close L to R, XRIF of L (W XIF also) twd LOD, hold 1 ct ending in LOOSE CLOSED pos M's back to COH.

23-27 (Limp) Side, Behind, Side, Behind; Side, Touch, Side, Touch; Turn Two-Step; Turn Two-Step; Twirl, —, 2, (to Semi-Closed —;
In Loose Closed pos with M's back to COH starting M's L and moving down LOD step to side on L, XRIB (use a slight limp step), step to side on L, XRIB; step to side on L, tch R to L, step to side on R (RLOD), tch L to R; in CLOSED pos starting M's L do two RF turning two-steps down LOD making one full turn to end in SEMI-CLOSED pos facing LOD; walk fwd in LOD L, hold, R, hold as W makes one RF twirl under leading hands (M's L, W's R) in 2 slo steps R, —, L, — to Semi-Closed pos facing LOD.

28-36 Repeat Action of Meas 19-27 ending in Semi-Closed pos facing LOD.

DANCE ROUTINE THRU TWICE.

Ending: Apart, Touch, Together, Touch; Twirl, 2, 3, Bow;

Release lead hands and joining inside hands (M's R, W's L) step apart on L, tch R, step together on R, tch L to R; turning to face and joining lead hands (M's L, W's R) twirl W RF in 3 steps (R,L,R) change hands and acknowledge.

CHANGE OF PACE

GREEN DOOR

By Charlie and Bettye Proctor, Dallas, Texas

Record: Belco 207 (Speed slightly if desired)

Position: Intro, Open-Facing, M's back to COH, M's R and W's L hands joined

Dance, Semi-Closed, facing LOD

Footwork: Opposite, directions for M except as noted

Meas INTRODUCTION

1-4 Wait; Wait; Apart, —, Point, —; Together (to Semi-Closed), —, Touch, —;

Wait 2 meas. Step bwd away from partner

twd COH on L ft, hold 1 ct, point R toe fwd to floor twd partner, hold 1 ct; step fwd on R ft twd partner and wall into SEMI-CLOSED pos facing LOD, hold 1 ct, tch L toe beside R ft, hold 1 ct.

PART A

1-4 (Slo) Walk, —, 2, —; (Hitch) Fwd, Close, Back, Close; (Slo) Walk, —, 2, —; Vine, 2, 3, 4;

In Semi-Closed pos start L ft and do a slow walk fwd, hold, fwd, hold; start L ft and do a four ct hitch step stepping L fwd LOD, close R to L, step L back (RLOD), close R to L; repeat action of meas 1 turning to face partner on last beat to LOOSE CLOSED pos; start L ft do a four step grapevine down LOD stepping side L, XRIB (W XIB also), side L, XRIF to end in CLOSED pos M's back to COH.

5-8 (Slo) Pivot, —, 2, — (to SNUG Banjo); Fwd, Lock, Fwd, Lock; Walk, —, 2, —; (Face in Closed pos) Side, Close, Side, Close;

In Closed pos do a $\frac{3}{4}$ R face couple pivot stepping L, hold, R, hold to end M facing LOD in BANJO pos a little tighter than normal; M steps fwd LOD L, step R lock in back of L (W locks in front), M steps fwd LOD L, step R lock in back of L (during action of this meas M turns slightly diag to face LOD and wall); adjusting to normal Banjo do a slow walk fwd LOD L, hold, R, hold to face partner and wall in CLOSED pos; step side LOD on L, close R to L, side L, close R to L ending in Closed pos M facing wall.

9-12 (Slo) Walk, —, 2, —; (Hitch) Fwd, Close, Back, Close; (Slo) Walk, —, 2, —; Vine, 2, 3, 4;

Adjusting to SEMI-CLOSED pos on first beat repeat action of Meas 1-4.

PART B

13-16 Side/Step, Step, Side/Step, Step; Apart, Together, Change Sides/2, 3; To L Open/2, 3, Roll, 2; To Open/Step, Step, Face/Step, Step;

In Closed pos M's back to COH take small steps swd twd LOD side L/R,L, repeat to RLOD side R/L,R; breaking Closed pos leaving M's L and W's R hands joined step apart L, together R, change sides/2, 3 (M turns $\frac{1}{2}$ RF stepping LRL to face partner and COH, W turns $\frac{1}{2}$ LF under joined M's L and her R hands passing right shoulders for side change. Note: M passes LOD side on W); stepping R/L,R M turns $\frac{1}{4}$ RF (W $\frac{1}{4}$ LF) to face LOD in L OPEN pos with M on outside of circle and M's L and W's R hands still joined, roll, 2 (stepping L,R M rolls LF $\frac{3}{4}$, W $\frac{3}{4}$ RF in front of M) to face partner and wall releasing joined hands after taking first step and joining M's R, W's L hands at end of second step; stepping L/R,L M turns LF (W RF) slightly more than $\frac{1}{4}$ into partial Back to Back pos, step R/L,R to face partner and wall in BUTTERFLY pos.

17-20 Side/Step, Step, Side/Step, Step; Apart, Together, Change Sides/2, 3; To L Open/2, 3, Roll, 2; To Open/Step, Step, Face/Step, Step;

Starting in BUTTERFLY pos repeat action of Meas 13-16.

21-24 Side, Close, Fwd/Lock, Fwd; Vine, 2, Back/Cut, Back; Dip, —, Recover, —; Pivot, 2, Twirl, 2;

From BUTTERFLY pos step side LOD L, close R to L turning to face RLOD in L OPEN pos, step fwd (RLOD) L/Lock R in back of L, fwd L; turning to face partner and wall in LOOSE CLOSED pos step side R (RLOD) XLIB (W XIB also), blending to SEMI-CLOSED pos step R bwd to RLOD/ cut L in front of R, bwd R; still in SEMI-CLOSED pos dip back L, hold, recover R, hold ending in SEMI-CLOSED pos; turning to face partner and wall in CLOSED pos step L,R to do a 3/4 RF couple pivot, M walks fwd LOD L,R as W does RF twirl under M's L and her R joined hands.

DANCE GOES THRU THREE TIMES PLUS FIRST 16 MEAS FOURTH TIME

Ending: Twirl, 2,3,4, Acknowledge

W does 2 full RF twirls stepping R,L,R,L as M steps side, behind, side behind (L,R,L,R); step apart and acknowledge.

SWINGING STAR

By Al Berger, Orangevale, California

**Four ladies chain three-quarters round
Two and four forward up and back with you
Forward again and swing star thru go two by two
Now swing star thru with the outside two
Two lines of four facing out
All eight Frontier whirl
Now swing thru across from you
Got a line of eight, now swing thru
First by the right then by the left
Do a right and left thru
Back right out and make a ring
Circle left, hear me sing
Whirl away a half sashay
Go right and left grand around that way
When you meet your own just promenade**

SNORTER

By John Smith, Middlesex, England

From promenade:

**First and third wheel around
Right and left thru with the two you've found
Same four circle half, cut it short
One and three rip and snort
Pull 'em thru two lines of four
Ladies hook in the middle once more
Turn eight in line you're doing fine
Like a weather vane, now bend the line
Right to the opposite and box the gnat
Do a right and left thru the other way back
Ladies chain straight across
Turn 'em around and don't get lost
Circle eight it looks like rain
Right to the corner, all eight chain
Promenade go down the lane**

DIFFERENT

FOLD-T-SWING THRU

By Bob Kent, Warwick, Rhode Island

**Side ladies chain you do
Couples two and three right and left thru
New side couples right and left thru
Turn the girls like you always do
First old couple cross the floor
Split that couple and line up four
New second couple same old thing
Go down the middle, split the ring
Around just one make a line
That line up to the middle and back
Forward again, now stand pat
All four ends fold
Everybody square thru, you're told
Four hands around the world
Everybody California whirl
Do sa do make an ocean wave
Rock it forward and back, you do
Then swing thru, balance
Box the gnat, change hands, left allemande
Find mother, right and left grand**

(Note: #1 man and #4 lady will be slightly out of position but don't let it throw you. Do a full turn on the left allemande and it will work out.)

FOR WORKSHOPS

WHEEL SIX AND THREE

By Gordon Blaum, Miami, Florida

**Number one lady chain to the right
Number one couple swing, then go down the center
Split the ring around one and line up four
Couple number four promenade three-quarters around the outside
Go all the way around the line and make a line of six
Forward six and back you deal
Forward again, wheel and deal three by three
Now wheel and deal two by one
If you can Frontier whirl
Circle up three, head gents break
Make a line of three
Number two couple separate around one to a line of four
Bend the line, cross trail thru
Allemande left**

CONTRA CORNER

ANGENETTE'S FANCY

Advanced (Author Unknown)

**1,4,7 active, NOT crossed over
— — — —, First two couples cross over go down the outside
— — — —, Cross over again, actives follow
— — — —, Up the outside, — forward six and back
— — — —, Same two couples right hand star
— — — —, — — Star left
— — — —, — — Half promenade
— — — —, Sweep wide, right and left thru back
— — — —, New trios forward six and back**

"H" CAIN

By Hal Neitzel, Cleveland, Ohio

Couple number one split those two across the floor

Around just one and line up four

Go forward four and four fall back

Forward again and stand pat

Sides right and left thru along that line

Line of four back right out

Arch in the middle the ends duck out

Around three, hook on the ends and line up three

Forward six and back with you

Star thru and the center four

Square thru five hands around

While couple one Frontier whirl

And then left allemande

GIMMICK

SHIPMATE

By Larry Brockett, Los Alamitos, California

Couple one and two half sashay

Heads half square thru

Then half square thru with the outside two

Bend the line and pass thru, wheel and deal

Number one gent box the gnat

Number two half sashay

Two ladies chain in the middle I say

Turn full around face out that way

Swing the girl in front of you

Then promenade go two by two

Number three couple wheel around and pass thru

On to the next a right and left thru

Number four couple wheel around

All cross trail thru

Find the corner, left allemande

SINGING CALL x

WALK RIGHT IN

By Ed Hempel, Des Plaines, Illinois

Record: Flip 118, flip instrumental with Ed Hempel

INTRO, BREAK and ENDING

Four ladies chain, sides (heads) promenade

Three-quarters round the ring you go

Do a double pass thru, all eight Frontier whirl

Center four do a right and left thru

Same ladies chain

Straight ahead you start a Dixie grand

Go right, left, right, pull by, left allemande

Come back and promenade home, settle

right down

Swing your baby round and round

FIGURE

Head (side) ladies chain, turn 'em around

Square thru four hands around you go

Do a right and left thru, turn 'em you do

Swing thru the two in front of you

You're gonna rock it

Swing by the right and find old corner

Left allemande, pass your partner

Promenade the next go round the land

Walk right home, settle right down

Swing your baby round and round

EXPERIMENTAL DRILLS

On Page 62 you'll find the description of the movement Swing Star Thru. Read it over and then try the examples below which were sent in by the originator, Doug Rieck.

One and three do sa do to an ocean wave

Rock it up and back you do

Swing star thru two by two

Circle up four with the outside two

Heads break and line up four

Forward eight and back with you

Swing star thru all eight of you

Those in the center swing star thru

Frontier whirl all eight of you

To a left allemande

One and three swing star thru

Circle up four, head men break to a line

Forward eight and back with you

Right and left thru and turn your Sue

Cross trail thru to a left allemande

Head ladies chain

Sides right and left thru

Two and four swing star thru

Circle up four

Sides break and line up four

Swing star thru

**or*

**Substitute, back over two, left allemande*

**Frontier whirl and dive thru*

Square thru three-quarters to a left allemande

**Frontier whirl, eight chain thru*

Dive thru, star thru, cross trail to a left allemande

One and three half square thru

Swing star thru

Bend the line, go forward and back you reel

Pass thru, wheel and deal

Substitute, swing star thru

Separate and go around one into the middle

Pass thru, men turn back

Shake hands, pull by, left allemande

One and three square thru four hands

Swing star thru

Wheel and deal and double pass thru

First couple go left, second go right

Two ladies chain to a left allemande

SWING THRU SUBSTITUTE

By Julius King, Lexington, Mass.

Side two ladies chain in time

Turn on around you're doing fine

Heads go up and back with you

Star thru and pass thru

Siwng thru on the side of the set

Right hand first then centers left, rock

Forward up and come on back

Pass thru and U turn back

Inside arch and dive thru

Right and left thru in the middle you two

Centers roll with a half sashay

Go forward eight and back that way

Then substitute to a left allemande

You come to the right a right and left grand

GENTS STEP ACROSS

By Bob Hayden, Lake Jackson, Florida

Head ladies chain to the right
Turn 'em boys and hug 'em tight
Heads box the gnat across the set
Square thru you're not thru yet
Four hands around then split the sides
Go around one and line up four
Forward four and back in time
Pass thru and bend the line
Bend it again and pass thru
Bend the line, gents step across to a left allemande

DIAGONAL DEAL

By Bill Mayhew, Klamath Falls, Oregon

Head two ladies chain to the right
Turn the girl don't take all night
Heads promenade the outside ring
Go all the way around with the pretty little thing
Two and four go right and left thru
Turn the girl and when you do
Heads lead right with a right and left thru
Turn 'em around make lines of four
Forward eight and back you reel
Pass thru, wheel and deal
Those in the middle a right and left thru
Turn your maid and pass thru
All pass thru and then what
Left allemande

A REAL CHALLENGE

CRAZY CHAIN THRU

By Fred Applegate, Costa Mesa, California
(Warning: Be sure you count on this one)

Two and four right and left thru
One and three star thru
Pass thru, eight chain thru
Heads go five, sides go six
Count 'em boys, don't get mixed
First pair left, next go right
Two ladies chain, don't take all night
Then star thru, eight chain thru
Sides go five, heads go six
Tha's what I said, five and six
Then substitute and square thru man
Three-quarters round, left allemande

SWAN'S SURPRISE #1

By Walt Swan, Riverside, Rhode Island

Side ladies chain, hey that's great
All join hands and circle eight
Circle left go round the world
Head two gents take your corner girl
Up to the middle and back with you
Same two star thru, circle four
Once around, don't be late
Ladies you break, let's circle eight
Circle left you step it light
Those two gents with a girl on your right
Right and left thru hear me say
Finish it off with a half sashay
Seme two star thru then square thru three-quarters man
Look for the corner, left allemande

LEGAL MANEUVER

By Joseph Jennings, Tulsa, Oklahoma

Heads to the right and circle four
Head men break and line up four
Forward up and back with you
Forward again and square thru
Three-quarters round is what you do
You're facing out so bend the line
Forward up and back in time
Now square thru when you come down
Three-quarters round the same old town
You're facing out across the floor
So bend the line like you did before
It's forward up and back with you
Star thru and do sa do the outside two
An ocean wave that's what you do
Now rock it up and back with you
Swing thru, go two by two
Rock it up and back with you
Now swing thru the same old track
Rock it up and come on back
A right and left thru, turn your Sue
Star thru across from you
Cross trail thru inside the land
Allemande left with the old left hand

SINGING CALL x

RAINBOW ROUND MY SHOULDER

By Singin' Sam Mitchell, Lansing, Michigan

Record: Kalox 1033, flip instrumental with
Singin' Sam Mitchell

INTRO, BREAK AND ENDING

You walk around your corner, see saw round
your own
Join hands and circle left around the ring you roam
Allemande left your corner lady
Then you weave around the ring
In and out around you go and meet her once again
Do sa do and the gents star left around
Come on back and promenade go walking
round the town
Got a rainbow round my shoulder and a blue
sky up above
Swing and whirl that pretty little girl and tell her
of your love

FIGURE

Heads (sides) go in and back and do a right and
left thru you know
Turn on around two ladies chain straight
across you go
Let the side (head) two promenade three-quarters
round the square
Head (side) two couples square thru three-quarters
round from there
Allemande left the corner girl and walk on by
your own
Swing and whirl the right hand girl and
promenade her home
Got a rainbow round my shoulder and a blue
sky up above
Swing and whirl that pretty little girl and tell
her of your love

SEQUENCE: Opener, figure twice, break, figure
twice, ending

Tag: Bow to the partner, corners all
Yes siree that's it, that's all

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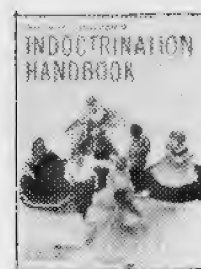
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(Letters, continued from page 3)

value them highly for use and reference. Each issue brings new ideas, helpful suggestions and inspirational material for callers, teachers and dancers. An invaluable service for modern organized square dance clubs.

Mildred Wilkinson
Hot Springs, Ark.

Dear Editor:

... While reading your wonderful magazine I noticed the article about callers who play instruments and your campaign for getting

names and pictures of these callers... I think this is a very fine idea. This brought to mind another idea which I would like to suggest. I think it would be nice if you could do something like this with the teenage callers across the nation... I am a teenage caller and think this recognition would help to give many young callers a big boost.

Doug Moser
Cheyenne, Wyo.

Dear Editor:

... This is my third year of teaching our

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seventh and eighth grade children here at St. Joseph's Indian School the basics of square dancing and I have thoroughly enjoyed every minute of it. Besides the fun of watching the progress and enthusiasm of the children, it made square dance friends all across the country . . .

Father George, Chamberlain, S. Dak.
Dear Editor:

During the many years we have subscribed to S.I.O. I do not believe we have ever actually told you how much we enjoy receiving our

copy each month. We truly marvel at the ability of your staff to consistently publish, month after month, a magazine containing so many interesting articles and ideas. Many times an article will cause us to reminisce back nine years ago when we were first privileged to start our exploration of the delights to be found in the square and round dance picture—the most wonderful hobby the world will ever know.

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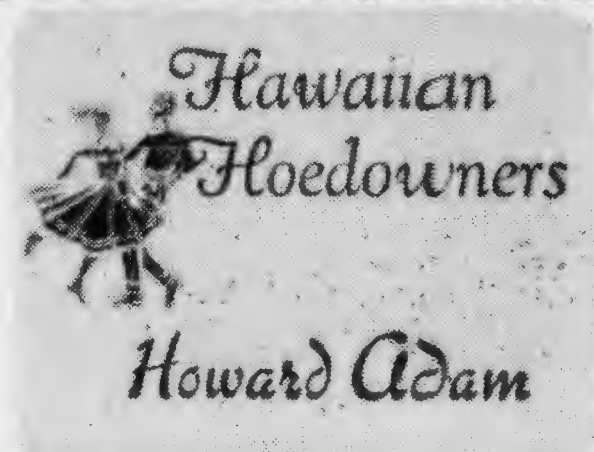


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Upon reading even just one issue of *Sets in Order* any dancer would, without a doubt, receive the feeling that he and each of the multitude of other dancers is an important and integral part of the square and round dance movement...

Bob and Golda Morrison
Kailua, Hawaii

Dear Editor:

I hope I'm not a voice crying in the wilderness of call-patterns when I say, meekly, "Can't help but wish we had more directional calls." If the caller tells me what to do and gives me sufficient time to do it, I feel I can cope with about any of the figures. However, my day-job is a demanding one and when I go out in the evening I don't want to have to memorize routines incorporating the basic figures. It's just too much work. My wife and I like square dancing immensely—have been at it for the



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past 5 years—but—well, like I say, I wish they'd tell me just what to do and then give me time to do it.

Wayne Foster
Glenoaks, Mich.

Dear Editor:

... Every year as we think back about the wonderful time we have at Asilomar, we declare it to be the "best year ever." It must be that every year does get better. This year we especially enjoyed the additional concentration on rounds... We were also very appreciative

that you had such wonderful cooperation from your California weather man. Put our name on your reservation list for next February—we'll be there!

Bruce and Jackie Morrison
Williamsburg, Mich.

Dear Editor.

... Thank you for the many pleasures your fine magazine has given my wife, my son and myself.

Wesley Breger
Eatontown, N.J.



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Dear Editor:

Regarding the April issue of Sets in Order, page 21, "More Dance Institutes"—on the bottom listing, "Corrections and Deletions Department."

In the last few weeks we have heard from the owners of the Blue Ridge Square Dance Camp, plus many others who wrote asking if the camp was still on... Apparently the public assumed by your statement (... "the Blue Ridge Square Dance Camp at Clayton, Ga., has been cancelled for the week of Aug. 23-29, due to

conflict with early school opening dates") that our camp had been *completely* cancelled. It would have helped a great deal if the week we will be open had also been mentioned along with the statement above...

Is there some way we can list the correct dates of the Blue Ridge Square Dance Camp as August 16-22? Write to Gordon Blaum, 4150 S.W. 70th Ct., Miami, Fla. 33155. We are trying to let everyone know that we are in operation...

Edna Blaum, Miami, Fla.

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The
**CALLER
OF THE
MONTH**



Chuck Raley — Lakewood, Calif.

CHUCK RALEY whose calling base is in the Long Beach area, has developed a calling style which is swinging, bouncy and full of beans, just like Chuck himself. He's been at this thing for 6½ years now and having more fun all the time.

It was in 1955 that Chuck and his wife Jessie, who offers her own share of sparkle to the activity, started square dancing. After some 18 months, Chuck, who loves to sing and does it well, decided to try calling. He enrolled in Bob Van Antwerp's caller class but before completing it he fell from a power pole during his work as an Edison lineman and was unable to work for 10 months. He didn't waste the time, as you may guess. He put in many recuperative hours practicing calls and was on his way to becoming a caller.

Each year Chuck takes a calling swing thru the south, which he calls home, having come from Cullman, Ala. He has been guest staff caller at the Fontana (N.C.) Fun Fest for the past four years. He calls a great deal in Northern California and, when he can arrange his work for it, makes flying tours. He was caller representative for the 13th National Convention at the Oklahoma State Festival last

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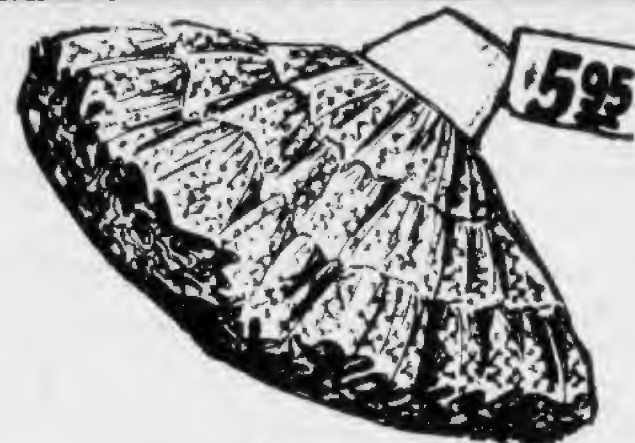
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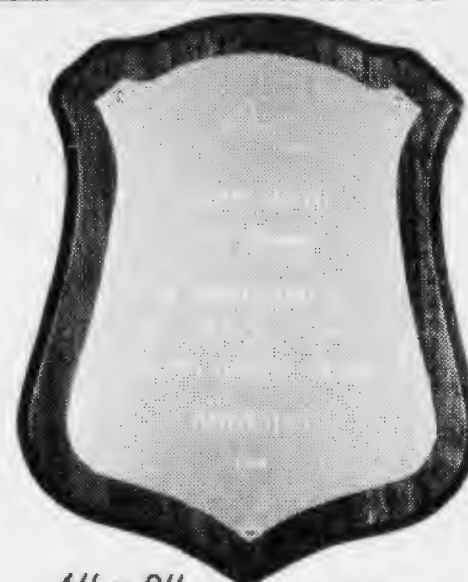


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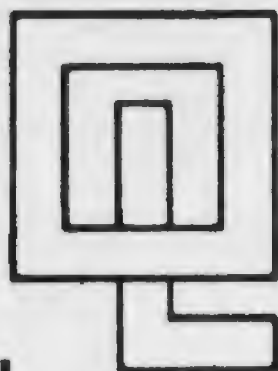


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year and was featured at the Kentuckiana State Festival in April. At home he calls 5 or 6 nights a week — is club caller for 5 clubs and teaches for the Anaheim Recreation Dept. He also records on the MacGregor label.

Chuck enjoys dancing as well as calling. When he doesn't have a mike date himself, you can usually find him and Jessie out square dancing somewhere. Chuck attributes his calling progress to the help from many callers who have pointed him in the right direction and to the dancers who have danced to him and en-

couraged him to continue.

In addition to his calling Chuck has made quite a name as a pantomimist and is usually called upon to perform during the evening.

Besides Chuck and Jessie, their 6-year old daughter Marilyn also likes to get into the act. It's a real square dance family.

ROUNDS IN BENTON HARBOR

Rounds danced at the Blossomtime Festival in Benton Harbor, Mich., last May included Rhythm in the Rain, Fraulein, Golden Gate and Devil Woman.

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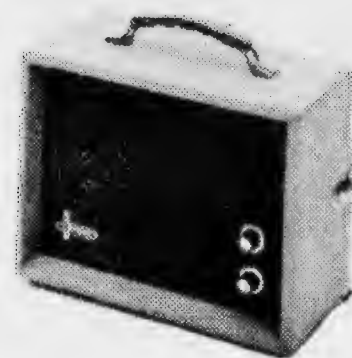


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GEMS FROM OTHER PUBLICATIONS

Bill Peters in Square Dance News, Calif.

"Every square dance club is bound to be composed of a number of . . . small circles of friends. Merely because a group of members attends the same Hoedowns together, or frequents the same pizza parlor, does not make them a clique. It is also logical to expect that these groups will share the same ideas about how your club should be operated and they will frequently vote the same way at your club meetings. To say that *this* means that

your club is going to the dogs is making a very big mountain out of a very inconsequential molehill.

"When clique-ishness exists on the dance floor, however, you have an entirely different problem. The real clique in a square dance club is the pre-arranged square. If your club has dancers who habitually form their squares on the sidelines before the music starts — or who wait until all other squares are filled before they get on the floor themselves, then you've got real troubles . . ."

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—Photo by Olin Wilson

Frank and Char Buchan — Mission, Kansas

FRANK BUCHAN IS AN energetic and capable teacher of round dancing who, with his wife Char, has created considerable ripple in that activity in the State of Kansas.

The Buchans started square dancing in 1947 and in 1949 Ken Smith, now of Bethesda, Md., who was in Kansas City on business at the time, started a square dance callers' class at the University of Kansas City, which Frank attended with some 20 others.

He and Char soon became interested also in couple dancing and joined Dena Fresh's Merry-Go-Rounders, filling in as an alternate couple in her Waltz Quadrille exhibition group. When she and her husband Elwyn were transferred to Wichita, the Buchans were asked to take over the club leadership and did so. They teach two new rounds a month and bring back one "oldie" every month which has been dropped by the wayside in the past.

Attendance at both Pappy Shaw's class and the Manning Smith Institute at College Station, Texas, has given the Buchans a solid basis for their dancing and their philosophy.

Frank served two years as president of the Greater Kansas City Square Dance Callers'

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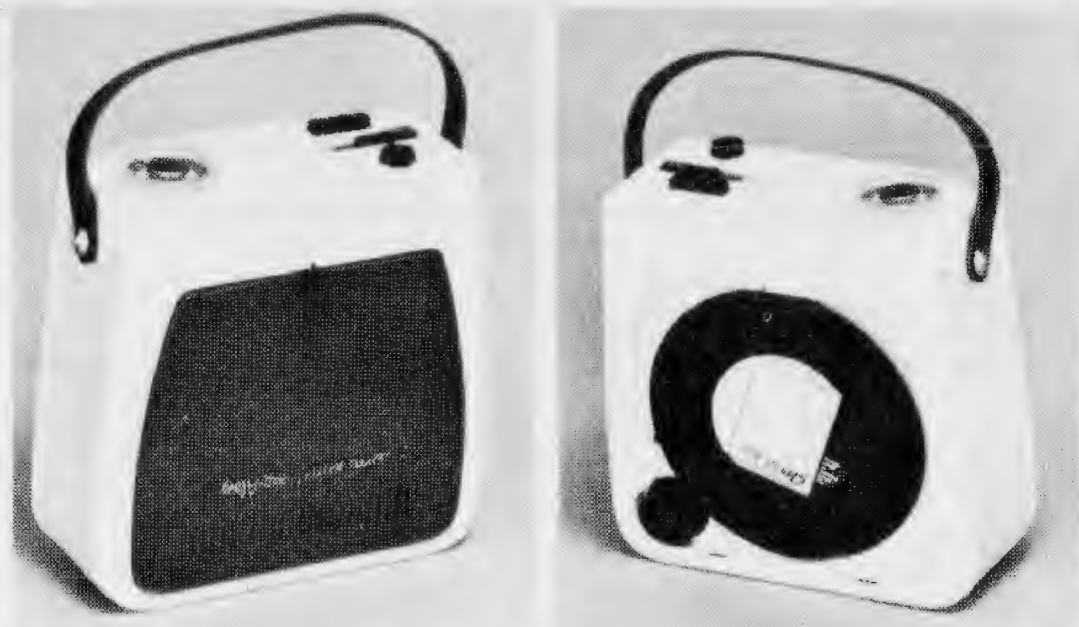
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Assn., one as president of Northeast Callers; one as president of Kansas State Callers' Assn.; and has just completed one year in the same capacity for the Kansas Round Dance Assn.

As if that weren't enough, Frank is also serving on the City Council of Roeland Park, a suburb of Kansas City. During the summer the Buchans take time out from dancing and spend time at the nearby lake, boating and water skiing, returning in the fall with renewed enthusiasm for round dancing. They are of the opinion that round dancing and square dancing

are part and parcel of one and the same activity; that each benefits the other.

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—Larry Prior (for Charlie Bopp) Roseville, Mich.

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(Records, continued from page 6)

Comment: Music is quite conventional and easy to follow. Key selection is good and dance patterns are interesting. Call is not too directional and many will require a walk thru.

Rating: ☆+

WALK RIGHT IN — Flip 118*

Key: B flat **Tempo:** 126 **Range:** High HD

Caller: Ed Hempel **Low LF**

Music: Standard 2/4 — Piano, Drums, Bass, Trumpet, Clarinet, Trombone.

Synopsis: Complete call printed in Workshop

Comment: Music has a "Dixieland" flavor. Dance routine is fast moving, close timed and interesting. It is not difficult to learn to call. Those callers who have trouble calling dances towards the high side should avoid this one. Tenors will have great fun with it.

Rating: ☆☆

HELLO DOLLY — Blue Star 1729*

Key: B flat **Tempo:** 124 **Range:** High HD

Caller: Marshall Flippo **Low LB**

Music: Standard 2/4 — Accordion, Banjo, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: Dance is well timed and interesting to do. The music is typical of this label and quite danceable. This tune has a wide voice range and callers with low voices may find it a little uncomfortable but others will enjoy it.

Rating: ☆☆☆

THESE TEARS ARE NOT FOR YOU—

Swinging Squares 2316

Key: C **Tempo:** 127 **Range:** High HC

Caller: George Peterson **Low LC**

Music: Western 2/4 — Piano, Drums, Guitar, Bass, Accordion

Synopsis: (Break) Heads promenade half — right and left thru — four ladies promenade — box the gnat — swing — allemande — grand right and left — do sa do — promenade. (Figure) Head ladies chain —whirl away — star thru — do sa do — swing thru — box the gnat — right and left thru — dive thru — square thru $\frac{3}{4}$ — allemande — grand right and left — promenade.

Comment: Tune and music is quite standard and dance patterns are conventional, interesting and well timed.

Rating: ☆+

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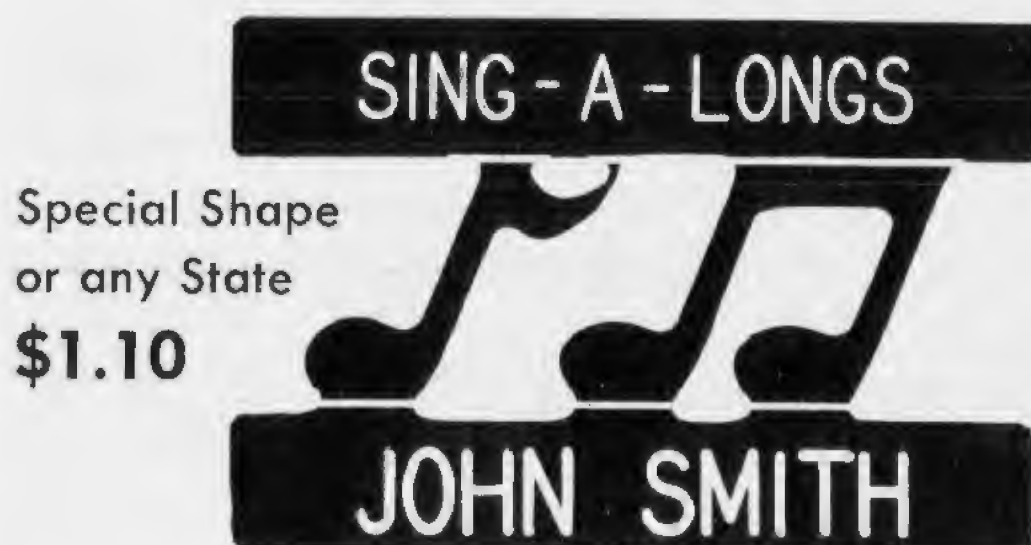
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GOODNIGHT LITTLE GIRL, GOODNIGHT —

Big J 1001

Key: G **Tempo: 118** **Range: High HA**

Caller: Paul McNutt **Low LB**

Music: Standard 2/4 — Piano, Drums, Bass, Guitar, Trumpet.

Synopsis: Complete call printed in Workshop.

Comment: Tune is good and voice range will be quite pleasant to most callers. Dance patterns are interesting and different. Tempo of dance is quite slow but the tune is low enough that increase of speed will not bother the voice range. A good "change of pace" dance.

Rating: ☆☆

RAINBOW ROUND MY SHOULDER —

Kalox 1033*

Key: E flat **Tempo: 126** **Range: High HC**

Caller: Sam Mitchell **Low LB**

Music: Standard 2/4 — Piano, Drums, Banjo, Guitar, Vibes, Trumpet, Clarinet, Bass.

Synopsis: Complete call printed in Workshop.

Comment: Good lively music and a well written dance. Tune has a wide voice range but is quite comfortable to sing.

Rating: ☆☆☆

TAVERN IN A TOWN — Hi-Hat 307

Key: A **Tempo: 128** **Range: High HB**

Caller: Wayne West **Low LA**

Music: Standard 2/4 — Piano, Guitar, Drums, Bass

Synopsis: (Figure) Heads promenade $\frac{3}{4}$ — sides right and left thru — double pass thru — face

partner, star thru — substitute — square thru $\frac{3}{4}$ — allemande — do sa do — gents star left — do sa do — corner swing — promenade. (Break) Four ladies promenade — pass partner, swing corner — promenade single file — gents turn back twice around — catch all eight — thar star — shoot star — right and left grand — promenade.

Comment: An old standard tune played in modern manner with good piano featured. The dance patterns are not difficult but interesting and well timed. Easy voice range.

Rating: Record is produced by the reviewer

WHERE THE RED RED ROSES GROW —

Swinging Square 2318

Key: D **Tempo: 128** **Range: High HB**

Caller: Bill Saunders **Low LA**

Music: Western 2/4 — Piano, Banjo, Accordion, Bass, Drums.

Synopsis: (Break 1) Heads swing — promenade single file half way — Dixie chain — lady left, gent right — round one — star right — allemande — do sa do — promenade. (Break 2) Heads up and back — cross trail round one — lines up and back — pass thru — bend line — do sa do — circle — allemande — do sa do — corner swing — promenade. (Figure) Heads star thru — double pass thru — centers in — cast off $\frac{3}{4}$ — up and back — centers box the gnat — all circle eight — allemande — do sa do — corner swing — promenade.

Comment: A good tune and danceable music. Most

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Rating: ☆☆☆+

THERE'S A RAINBOW ROUND YOUR SHOULDER

MacGregor 1024

Key: E flat Tempo: 128

Range: High HC

Caller: Fenton Jones

Low LB

Music: Western 2/4 — Accordion, Piano, Banjo, Drums, Bass.

Synopsis: (Break) Triple allemande—wagon wheel spin partner — promenade — girls backtrack — do sa do — promenade — swing. (Figure) Heads right, circle to a line — up and back — pass thru — wheel and deal — substitute — insides right and left thru, full turn — eight chain four — swing — promenade — swing.

Comment: Well played music and a familiar tune. Patterns use some old and some new. Modern dancers may have to brush up on the "triple allemande." Dance moves well. Rating: ☆☆☆

HELLO DOLLY — Jewel 122

Key: B flat Tempo: 125

Range: High HD

Caller: Louis Calhoun

Low LB

Music: Western 2/4 — Piano, Trumpet, Guitar, Bass, Drums.

Synopsis: (Break) Allemande — swing — promenade — heads wheel — right and left thru — star thru — pass thru — swing — allemande — pass partner — swing — promenade full around. (Figure) Heads promenade half — lead right, circle to a line — up and back — right and left thru — square thru — swing corner — allemande — do sa do — promenade — swing.

Comment: Trumpet lead offers some of the 'sound'

CURRENT BEST SELLERS

Thirty-five dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-June.

SINGING CALLS

Hello Dolly	Blue Star 1729
Happy Life	Kalox 1032
Jose	Kalox 1031
Understand Your Man	MacGregor 1020
Rainbow Round My Shoulder	Kalox 1033

ROUNDS

C'Est Magnifique	Hi-Hat 801
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associated with this tune, otherwise the music is standard. Dance patterns are well timed but are very similar to several dances popular in the past year. Tune is not easy to sing but its popularity helps. Rating: ☆☆

LOUISIANA SWING — MacGregor 1026

Key: D **Tempo: 126** **Range: High LE**
Caller: Vera Baerg **Low LA**

Music: Western 2/4 — Guitar, Accordion, Piano, Banjo, Drums, Bass, Bass-Guitar.

Synopsis: (Break) Heads 1/2 sashay — lead right, circle, girls break to line — up and back — pass thru — fold the ends — star thru — promenade wrong way — heads wheel — cross trail — allemande — swing — promenade. (Figure) Heads

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up and back — pass thru — U turn back — star thru — right and left thru — dive thru — star thru — right and left thru — ladies chain 3/4 — allemande — do sa do — swing — promenade.

Comment: Music is well played. The tune is recorded quite low and has a range of only a few notes and though it is easy to sing it is quite repetitive. The dance patterns are well timed and conventional. Rating: ☆+

DEAR HEARTS AND GENTLE PEOPLE — Swinging Squares 2317

Key: F **Tempo: 125** **Range: High HD**
Caller: Gene Pearson **Low LC**

Music: Western 2/4 — Piano, Accordion, Banjo, Drums, Bass.

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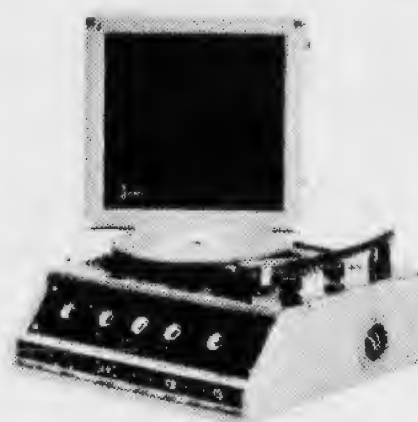
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Synopsis: (Break) Corner do sa do — partner swing — promenade — heads wheel — right and left thru — cross trail — corner swing — allemande — pass one—swing next—promenade. (Figure) Four ladies chain — heads up and back — right and left thru — pass thru — separate round one — lines up and back — pass thru — wheel and deal — Dixie chain, double track — girls turn back — swing — promenade.

Comment: Tune is familiar and music is quite danceable. Routines are conventional and have standard timing. Caller will have to provide the excitement to put this over. A slight increase in tempo helps but it is to high side as it is.

Rating: ☆+

DON'T LET YOUR DEAL GO DOWN — Jewel 124

Key: C

Tempo: 132

Range: High HA

Caller: Louis Calhoun

Low LC

Music: Western 2/4 — Guitar, Piano, Bass, Drums, Trumpet

Synopsis: (Break) Four ladies chain — chain back — allemande — do sa do — gents star right — allemande — right and left grand — promenade — swing. (Figure) Four ladies chain $\frac{3}{4}$ — heads up and back — $\frac{1}{2}$ square thru — with outside square thru $\frac{3}{4}$ — swing corner — allemande — do sa do — promenade — swing.

Comment: A country tune with a simple melody that's easy to sing. Music is standard. Dance patterns are fast moving and close timed using



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standard routines. Fun to dance but it keeps you moving. Rating: ☆☆

MY BABY'S NOT HERE TONIGHT — Big J 1003
Key: C Tempo: 127 Range: High HC
Caller: Bob Dubree Low LC

Music: Western 2/4 — Piano, Guitar, Drums, Bass
Synopsis: (Break) Circle — allemande — do sa do — gents star left — do sa do — allemande — weave — do sa do — allemande — promenade. (Figure) Heads up and back — square thru ¾ — separate round one — right and left thru, full turn — star thru — square thru ¾ — allemande — do sa do — corner swing — promenade — swing.

Comment: Conventional music, conventional pat-

terns, and conventional timing. A 'country tune' and melody lead of music is not strong. It is quite comfortable to dance. Rating: ☆+

LOSE MY MIND — Big J 1002
Key: E Tempo: 123 Range: High HD
Caller: Bob Dubree Low LE

Music: Western 2/4 — Guitar, Piano, Bass, Drums
Synopsis: (Break) Around corner — see saw — circle — allemande — forward two, thar star — shoot star, full around — pull by corner — allemande — promenade — swing. (Figure) Four ladies chain ¾ — heads pass thru round one — in middle do sa do — pass thru — square thru ¾ — allemande — do sa do — corner swing —

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promenade — swing.

Comment: A "country tune" and adequate music. Dance patterns are well timed and conventional. Recorded a little bit high for most callers.

Rating: ☆+

I DON'T LOVE NOBODY — MacGregor 1027

Key: C **Tempo:** 128 **Range:** High HC
Caller: Bill Ball **Low LC**

Music: Western 2/4 — Guitar, Accordion, Piano, Drums, Bass, Bass-Guitar.

Synopsis: (Break) Four ladies chain — circle — allemande — fwd two, thar star — shoot star — do sa do — swing — promenade — swing. (Figure) Side ladies chain — heads roll away — up and back — pass thru — both turn left — sides pass thru — corner swing — promenade — heads wheel — right and left thru — cross trail — allemande — promenade — swing.

Comment: A well played and well recorded country tune. The dance patterns are directional and interesting.

Rating: ☆☆

ROUND DANCES

HELLO DOLLY — Grenn 14062

Music: (Al Russ) Banjo, Clarinet, Piano, Drums, Bass, Trumpet, Trombone

Choreographers: Joe and Es Turner

Comment: Well played music in the style associated with this tune. Dance is an interesting routine featuring a "canter two-step." It will take a little work to master but it is not a difficult dance.

IS YOU IS MY BABY — Flip side to above

Music: (Al Russ) Trumpet, Trombone, Clarinet, Drums, Bass, Banjo.

Choreographers: Ralph and Jeanette Kinnane

Comment: Lively music of good quality and an easy two-step routine using conventional steps. Eight measures are repeats.

HONEYCOMB — Hi-Hat 804

Music: (Jerry Vaughan) Trombone, Trumpet, Clarinet, Saxophone, Piano, Guitar, Drums, Bass-Guitar.

Choreographers: Louie and Lela Leon

Comment: A full band arrangement played in a

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fast shuffle beat rhythm. Dance is an easy two-step routine with several repeats. One short gimmick will take a little extra practice.

TEASIN' MELODY — Flip side to the above

Music: (Jerry Vaughan) Guitar, Flute, Clarinet, Piano, Trombone, Trumpet, Piano, Drums, Bass

Choreographers: Don 'n' Date Foster

Comment: Music has somewhat of a "Third Man Theme" feel. Dance is a two-step built around a basic cha-cha. Two sections repeat and routine is not difficult but will take a little work to master.

TIN WHISTLE SERENADE — Sets in Order 3146

Music: (The Hi-Steppers) Piccolo, Piano, Accordion, Trombone, Drums, Bass, Bass-Guitar

Choreographers: Don and Marjorie Cox

Comment: A very easy two-step in 6/8 time. The "grand square" interlude adds interest.

CHANGE IN ME — Flip side to the above

Music: (The Hi-Steppers) Trumpet, Guitar, Piano, Drums, Vibes, Bass, Accordion, Bass-Guitar

Choreographers: Johnny and Marjorie LeClair

Comment: A tune that is different and a very easy two-step routine with both short sections repeated.

THE WHIPPER — Rockin' A 1317

Key: F

Tempo: 132

Music: (Whirlwinds) Piano, Guitar, Bass, Drums.

MUSTACHE JACK — Flip side to the above

Key: A

Tempo: 129

Music: (The Gamblers) Multiple Guitar and Drums.

Comment: Chord pattern hoedowns with a heavy "boom-chuck" rhythm.

Rating: Record produced by the reviewer

WILDER — Rockin' A 1318

Key: C

Tempo: 134

Music: (Whirlwinds) Guitar, Piano, Drums, Bass

NOBO — Flip side to the above

Key: F

Tempo: 136

Comment: Fast moving chord pattern hoedowns featuring piano. Nobo is fast and smoother.

Rating: ☆☆

PUSHING — MacGregor 1025

Key: A

Tempo: 128

Music: (Messina) Guitar, Bass-Guitar, Piano, Drum, Bass.

Comment: A busy but interesting hoedown with a fast "boogie" beat. This may take a little practice to use but it does add interest. The flip side is an interesting patter call by Bob Van Antwerp. The material he uses comes with the record.

Rating: ☆☆

HOEDOWNS

THE JOKER — Hi-Hat 602

Key: D

Tempo: 132

Music: (The Gamblers) Multiple Guitar and Drums.

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JOROB — Flip side to the above

Key: A

Tempo: 130

Comment: Chord pattern hoedowns featuring piano. Some will like this and others will find it distracting.

Rating: ☆+

(Date Book, continued from page 5)

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Festival, Rapid City, So. Dak.

Aug. 1—1st Idaho State Federation Festival
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Aug. 8—1st Ann. Blue Star Jubilee

Sam Houston Colis., Houston, Texas

Aug. 8—Festival at State Fair Grounds
Douglas, Wyo.

Aug. 8—Kilowatt Burners S/D Festival
Flathead Lake, Polson, Mont.

Aug. 9—Pre-Camp Trails End Dance
Champion Danceland, nr. Warren, Ohio

Aug. 10-15—11th Ann. B.C. Square Dance
Jamboree, Penticton, B.C., Canada

Aug. 11—Warren Co. Fair Square Dance
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CHURCH JOURNAL LAUDS SQUARE DANCING

The Observer, official publication of the United Church of Canada, printed an interesting column by Dr. Mutchmor, the church's moderator, in its February 1 issue. Dr. Mutchmor reminisces,

"...Grandfather admitted his laziness, but countered that Buie (a bush-worker), on the long winter bunkhouse nights, played his fiddle so well that morale grew, more work was done, more logs cut.

"This 'fiddling' came to mind last Thanksgiving as my brother, the Rev. Harry Mutchmor of Prince Albert, told me of the growth of square dancing in Saskatchewan. He said his congregation had a happy club which square-danced in their new Wesley (no more Methodist feet) Hall every Saturday night. Canned music provided the fiddlers' fare; the session agreed to the use of the hall; refreshments were ample but plain.

"There were three rules: members only invited; no liquor; and a competent 'caller.'

"I relate my brother's comments to a Presbyterian Record article entitled, 'Musician to Millions.' It begins, 'The music of Don Messer and his Islanders has spread the fame of Canada's smallest province by TV and radio to millions across Canada and the U.S.A.'

"In Charlottetown recently, I heard more of the Messers as loyal church folk. Don's 'Messer's Breakdown' was one of the tunes to which Queen Elizabeth danced in Ottawa during the royal tour of 1951. Small wonder then that Messer's square dance programs run as high as three a week in Winnipeg.

"I conclude with a word about Old Ontario and the Annual Fiddlers' Contest in Shelburne.

Surely, with all this evidence, personal and geographical, it is in order for the Moderator to commend well supervised square dancing as a wholesome kind of fun for today's sophisticated, overly tense, affluent society."



WALT WOODHAM

One of the active pioneers in square dancing and round dancing in the Southern California area, Walt Woodham, passed away June 3, 1964. Beginning his activities as a caller, he became exceptionally interested in round dancing and for the past five years he and Thelma, who survives him, appeared across the country in institutes and conventions. Walt is also survived by his two daughters and will be so greatly missed by his many friends in the square and round dance activity.

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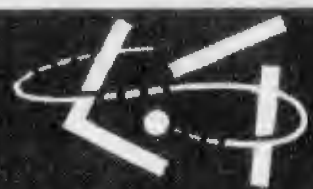
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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.



THERE ARE undoubtedly many square dance concoctions which defy the definition of a basic (printed above) in that they could be called quite satisfactorily with existing, accepted terminology. In the following example, however, which has been in use for the past several months the two calls, "Swing Thru," and "Star Thru," would not satisfy the particular needs of this movement. A special call is necessary as a warning to let the people know that they only do a portion of one of the movements (in this case, the Swing Thru). Perhaps you've already workshopped the following movement. If not, here it is.



Swing Star Thru

by Doug Rieck, Waterford, Michigan

From an ocean wave position (formed as though two facing couples have just stepped forward with their original opposite now on their right and with the two ladies in the center) the outside couples turn half way around by the right. The men then turn a little more than a quarter around by the left. Then, they moved diagonally forward to do a star thru with the lady they are approaching. At the end of the movement the two couples end back to back.



Starting from an ocean wave (1) the outside couples turn half way around by the right (2). The men reaching the center take left hands and turn approximately a quarter (3). Then, moving forward to meet them (4) the ladies offer their left hand to the men's right to do a star thru (5) so that at the end of the movement the two couples are back to back (6). If done rhythmically to the beat of the music, the entire movement takes approximately eight steps. For drill material on Swing Star Thru, see page 35 of this month's Workshop section.



Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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